

# musicweek

BRIT'S SPECIAL

For Everyone in the Business of Music

4 MARCH 1995 £2.95

## EMI scoops Blur deal

EMI Music Publishing won the race to sign Blur on a worldwide publishing deal last week just days after the band's record-breaking Brits victory.

The Food band, who picked up an unprecedented four awards at Monday's show, signed a long-term worldwide deal with EMI on Friday. The first album under the deal will be the band's fifth, which is unlikely to be released until 1997.

The deal reunites EMI's senior A&R manager Mike Smith with the band.

Smith originally signed the four-piece to their current publisher MCA Music in summer 1990.

After winning Brit Awards for best video, best single (both for Parklife), best album for Parklife and best group at last Monday's awards, Blur got straight back to work recording their follow-up to Parklife, with producer Stephen Street at London's Maison Rouge studios.

The band, who are marketed by Parlophone, benefited most from the

post-Brits media coverage, as their album Parklife moved up the chart to challenge Celine Dion.

Overnight TV figures suggested a peak audience of 9.1m at 9pm for Carlton TV's ITV show, down on last year's 10.5m peak. Audience figures show that 63% of all 16-34 year olds – the show's core target audience – tuned in on Tuesday night. Brits committee chairman Rob Dickins says he expects the show to have been seen by 12m viewers once a repeat is broadcast.

Dickins says he was delighted with the show. "If I could guarantee a show like that every year I'd be very happy," he says. "George Michael phoned to say it was a great show and Elton John had written to everyone at Initial. Madonna was very happy with it, too."

As each year goes by, the rising standard of the event creates additional challenges, adds Dickins. "It's like a high jumper putting the bar up," he says. "Now we've put it up as high as we can go – we just have to keep clearing it."

### THIS WEEK

4 Blur sales boosted by victories

5 Spotlight falls on EMI and Warner

8 Andy Ross: the man behind Food



26 George goes back to punk roots

35 Dooley at the Brits ceremony



Blur got straight back down to business after their record-breaking Brits victory at London's Alexandra Palace on Monday. Frontman Damon Albarn said, "We've become household names" which I suppose is what we get into this business for – but at the moment we are busy doing the next record." Albarn says breaking America is the next item on the band's agenda. Parlophone divisional managing director Tony Woodhouse adds, "There have been a few bits in the press about people who have won Brit awards and never been heard from again. But Blur have got to the stage when they can handle whatever gets thrown their way." Albarn is pictured checking the band's coverage in *The Sun* at the Brits with (l-r) EMI Records strike force manager Roger Smith and Food Records boss Andy Ross.

## A&R gets its own award

The industry's first award recognising excellence in A&R will be among the highlights of Thursday evening's Music Week Awards which take place at London's Grosvenor House Hotel.

The A&R Award will be presented to the A&R team which has made the biggest contribution to British music in 1994. Another new award will be presented to songwriter of the year.

This year's show will be the biggest to date with more than 1,450 guests due to attend. The event is believed to

be the first fully-electronic awards show designed by multi-media company EXP, with visuals projected on to five huge screens and 20 video screens throughout the Grosvenor's Great Room. The Danger!EXP club night will take place after the awards.

The organisers have appealed for companies to pre-order their showtime drinks. Guests should receive their tickets to tomorrow (Tuesday) luncheon. Those who have not should ring Mark Ryan on 0171 921 5902.

## Brookes loses Radio One job

Bruno Brookes is leaving Radio One after 11 years, the station announced on Friday.

He will be replaced by Mark Goodier as host of the station's Sunday afternoon Top 40 show, although a changeover date has not yet been finalised.

News of Brookes' departure followed the appointment of Brit Awards host Chris Evans to present the station's breakfast show from April 24.

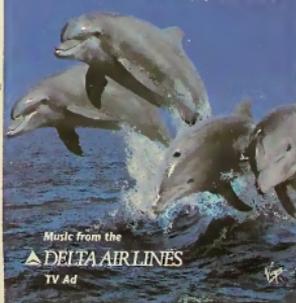
See news, p 3

## ADIEMUS

the single

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to the United States  
and see the dolphins!  
(No purchase necessary)



## Denny Cordell dies, aged 51

Denny Cordell, the legendary producer and Island A&R man who signed The Cranberries, has died aged 51.

Cordell lost a short battle against lymphoma cancer in a Dublin hospital on Saturday last week. A funeral was held in County Carlow, Ireland, last Thursday.

He worked on many classic productions including Procol Harum's *Whiter Shade of Pale* and Joe Cocker's *With A Little Help From My Friends* over a 30-year career. His most recent triumph was the success of The Cranberries.

Cordell first worked with Island founder Chris Blackwell on the launch of Island's Aladdin label in the mid-Sixties and returned to Island several times over the next three decades. He also helped Blackwell set up the label's Mango Records reggae division in 1972.

In 1991, after a 10-year break from the industry, Cordell rejoined Island as creative director and signed The Cranberries to the label with Nigel Coxon. The band have gone on to sell more than 5m copies of their second album *No Need To Argue* worldwide.

Blackwell paid tribute to his long-time collaborator last week. "Denny Cordell had incredible taste and instincts. I've been in the music business a long time and I can say that Denny was truly one of its great geniuses."

Cordell launched his own *Sheher* Records label in 1971 with Albert King, The Gap Band, JJ Cale and the first incarnation of Tom Petty & The Heartbreakers. He quit the business in 1981 to concentrate on racehorse breeding and training.

*Made in Pinner, Middlesex*

MARCH 25TH 1947



*Made in England*

MARCH 20TH 1995



ELTON JOHN

1995 IS THE YEAR FOR ELTON JOHN

- BRIT AWARD FOR OUTSTANDING CONTRIBUTION TO MUSIC
- WINNER OF 2 GOLDEN GLOBE AWARDS
- 5 GRAMMY NOMINATIONS
- 3 OSCAR NOMINATIONS

MARCH 20TH IS THE DATE TO REMEMBER

## *Made in England*

THE NEW ALBUM

- MAJOR NATIONAL PRESS CAMPAIGN WEEK OF RELEASE
  - Q, VOX, MOJO, HELLO, TIME OUT, THE LIST
- NATIONAL 48 SHEET TEASER/REVEAL CAMPAIGN COMMENCES FEBRUARY 27TH
- CROMWELL ROAD 96 SHEET SITE TEASER/REVEAL COMMENCES MARCH 1ST
  - MAJOR NATIONAL TV CAMPAIGN FROM MARCH 20TH
- HEAVY RETAIL PROMOTION AND DISPLAY FROM WEEK OF RELEASE
  - INTENSIVE NATIONAL TV AND RADIO PROMOTION
  - YEAR LONG CAMPAIGN

AND ANNOUNCING THE CATALOGUE EVENT OF 1995

## ELTON JOHN THE DJM YEARS

HIS CLASSIC ALBUMS AVAILABLE AGAIN  
DIGITALLY REMASTERED  
BEAUTIFULLY REPACKAGED

1ST MAY

GOODBYE YELLOW BRICK ROAD  
CARIBOU

TUMBLEWEED CONNECTION  
ELTON JOHN

DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER  
EMPTY SKY

3RD JULY

CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY  
MADMAN ACROSS THE WATER

HONKY CHATEAU

ROCK OF THE WESTIES

LIVE IN AUSTRALIA / 17 - 11 - 70

RARE MASTERS



rocket



## Brighter Brits bring positive response

Could it be that the annual sport known as Brits bashing is on the way out?

Not so long ago, more than half the comments you'd hear in the wake of the show would be negative - who didn't win and what didn't work rather than what did. The tide has now turned and, while an awards show wouldn't be an awards show without some moaning, we're beginning finally to get it all in perspective.

This year's Brits was much the best TV show it has ever been. The show was also very public confirmation of a whole bunch of things that needed to be said, such as:

- Blur really are a great band (you read it here first)
- Pulp's Jarvis Cocker really is a star
- Sting, M People and Take That deserve all the success they've had
- Prince truly is bankers

All that and it should even sell a few records, too. That's not bad for a night's work.

## The sad neglect of National Music Day

The Brits was conceived, among other things, as a much-needed boost to music sales at a quiet time of the year. It seems to work. As does the Mercury Music Prize. So why does the business have such a blind spot when it comes to another great sales opportunity at a similarly quiet time - National Music Day? Despite the industry's apathy, the event has continued to grow to the extent that this year there will be more than 2,000 local events. NMD's success in motivating the public has ironically become a millstone around its neck, with some dismissing it as a muse-a-thon for school orchestras and Women's Institute Bassoon Ensembles. But at a time when the industry is cock-a-hoop about its rediscovered success, isn't it a bit sad that it has managed to lose the initiative on what could be its biggest event of the year to a bunch of unshamed amateurs? *Steve Redmond*

## PAUL'S QUIRKS

## Are we being taken seriously?

Music retailers have had to adapt to the changing patterns and demands of their customers more over the past three years than any other industry. Sunday trading, extended hours, competitive pricing and kid glue customer care are the minimum requirements for any major High Street store.

It's good to see then that our major suppliers are also taking us, their customers, seriously and are striving to improve their performance. As a direct result of a customer survey in 1994, Pinnacle has set up a dedicated customer care unit and introduced an early delivery system for new releases.

Over the past 12 months, we have taken part in at least six other surveys and filled in numerous questionnaires on behalf of various suppliers. Some of the interviews have been on a one-to-one basis, others have been telephone interviews and one was a group focus session with other dealers at a Manchester hotel. Occasionally interviews have taken nearly two hours, time we have given freely but often couldn't spare and some of the questions particularly about other companies' performances were not particularly welcome. What amazed us was that at no stage did we actually meet anyone from the record companies.

The cost of the research must be horrendous yet the information the companies are seeking has always been available to them free of charge. All they ever had to do was to read the letters in *Music Week*, listen to their customers' complaints and consult their reps on the road. Alternatively, they could make time now and again to meet dealers face to face around the country. This would also give indie dealers a chance to meet and question those at the top - something we have been denied for years!

Paul Quirk's column is a personal view

# Blur's sales soar after Brits blitz

Blur and Oasis easily emerged as the biggest beneficiaries of the sales surge following Monday's Brit Awards show.

By the end of Thursday, Blur's Parklife, winner of the album of the year award, had sold as many copies as in the whole of the previous week and was heading towards the top three.

Other artists benefiting from live performances were Eternal, REM, Eddi Reader and East 17 but two of the biggest beneficiaries did not perform live. Oasis (looking set to re-enter the top 10 from number 17) and PJ & Duncan (back into the Top 20 from number 40).

Our Price senior product manager Neil Boote says the Brits are working as a promotional event. The chain printed new PoS material overnight offering a

selection of the winning artists at a special price of £10.99. "It gets better every year," Boote says. "This was an extremely good show and its improved credibility will generate better sales."

Tower marketing director Fiona Starley adds, "Presswise, The Brits is giving in momentum."

HMV's marketing manager Alan McDonald also highlights Blur, Oasis and the Pulp Fiction soundtrack as beneficiaries. He says the event was well staged, but adds, "It could still do with some tweaking because the public don't understand how groups like Take That and East 17 don't get a look in."

Andy Gray of Andy's Records says the Blur album has sold strongly following the awards, but adds that the first

phone call he placed on the morning after the event was to Warner to stock up on Brits winner Eddi Reader's album Eddi Reader. "People who performed at The Brits are going to make an impact and we will see it of albums go up in the charts because it is a soft time of year," he says.

In the independent sector, Bob Jones, manager of Bristol's Replay outlet, says, "It's not really our scene and we haven't had a knock on effect. It's not as if customers come in and say 'Hey, I saw the Brits, have you got the Blur album?'. It's not terribly relevant."

Andy McPherson, manager of Tracks in Hertford, says the Brits worked for Blur and Oasis, but had little effect on anyone else.

## Dickins ponders his Brits position

Warner chairman Rob Dickins says he will not be making an immediate decision on his future with the Brits after running the event for a record third year.

Dickins, who was first elected Brit Awards chairman for 1985's event, is behind many of the changes made to the Brits including last year's radical overhaul of the voting system.

"People seem keen for me to stay, but it takes a lot out of you," he says. "The people I'm working with are so great I feel it would be a great shame to break up the team, but there's only so much stress a person can take."

The BPI's awards executive producer Lisa Anderson says, "Rob Dickins has been very successful with the Brits - he's got a real TV eye and I would be delighted to work with the same team again."

Britannia Music is expected to continue its involvement in next year's event. The BPI is currently in negotiation with the music club to extend its existing sponsorship deal, which expires this year, after consultation with retailers' body Bard. Over the past seven years, Britannia has invested more than £5m in marketing and promotion of The Brit Awards.

Meanwhile, Levi's will not be sponsoring next year's retail campaign, bringing an end to a three-year association.

The company is understood to have contributed around £50,000 to the in-store marketing push. A new sponsor will be sought over the coming months.



Madonna caused the biggest stir at the Brit Awards' backstage press conference after kicking off the show with a flamboyant performance of her new single Bedtime Story. She confirmed her appearance in Alan Parker's *Evita* and gave a thumbs up to "really great" British music. She also posed for a photo session and was interviewed by Radio One's Mark Goodier. However, sales of Bedtime Story and the album Bedtime Stories did not receive a significant boost following the Brits.

## Brits album benefits from awards show

Columbia was expecting the 1995 Brit Awards album to make its first foray into the compilation chart yesterday (Sunday) after three weeks on sale.

The compilation, which is traditionally a modest seller with last year's release shifting around 30,000 units, had sold just 10,000 copies before Tuesday's Brit Awards broadcast.

But Kit Barker, head of Sony's compilation marketing division, says sales of the album were picking up immediately after the awards. With 70% of the

album's TV advertising budget focused on the days after the Brits, the album looked set to double its sales by the end of last week and enter the compilations Top 20.

Although last year's album, which was released by EMI, entered the chart at five and held a Top 20 place for three weeks, Barker says he is not disappointed by this year's effort. He expects The Awards 95 to outsell last year's album. "The compilation market is much stronger this year," he says.

## Bard contributes to piracy battle

Bard presented the BPI with a cheque for £48,000 on Monday's Brit Awards - the first financial contribution to the anti-piracy campaign by retailers.

The cash was raised through retailers' contributions from the sales of Nov 29, which sold 1.2m copies. Dealers were asked to make a contribution from the sale of every copy, with the size of each donation left to their discretion. Bard says it is delighted with the success of the initiative, but no decision has been taken on whether to repeat it.

The BPI's Anti Piracy Unit plans to use the money in areas of piracy which are of particular concern for retailers.





# TERRORVISION

**SOME PEOPLE SAY...** "TERRORVISION; HARD-DRINKING, KEBAB-EATING ROCK BEASTS" N.M.E. "SO FRIENDS IS A SET OF JACKED UP, HEAVY DUTY POP TUNES OR ELSE SPEED METAL YOU CAN HUM, DEPENDING ON WHERE YOU'RE SQUINTING FROM" MELODY MAKER "HOW TO MAKE FRIENDS.... THOUGH, IS RIGHT HERE, RIGHT NOW AND RIGHT IN ALL THE RIGHT PLACES" RAW "THIS ALBUM IS A MASTERFUL AMAIGAM OF INFECTIOUS MELODY LINES, WELL DIRECTED HOOKS AND POWERFUL SONGS.....PURE PUNKY POP DOSED WITH ENGLISH HUMOUR AND SINGALONG COUPLETS" Q

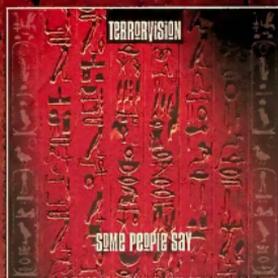
**SOME PEOPLE SAY...** IS THE NEW RE-RECORDED SINGLE,  
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CD2 - 1. SOME PEOPLE SAY 2. THIS DRINKING WILL KILL ME 3. SOME PEOPLE SAY (OBLIVIOUS MIX) 4. OBLIVION

7" + CASSETTE - 1. SOME PEOPLE SAY 2. MR. BUSKERMAN 3. OBLIVION



**SOME PEOPLE SAY...** IS TAKEN FROM THE GOLD ALBUM  
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## Blur's Brit triumphs represent a personal victory for Food's Ross

FOOD FOR THOUGHT

## ANDY ROSS

The morning after last week's Brit Awards, Food Records' boss Andy Ross was in a understandably bullish mood. Not only had Blur set a new Brits record by picking up an unprecedented four awards, but good news had just arrived from Japan.

"We are all feeling a bit smug at the moment," said Ross, grinning broadly. "We've just heard that Shampoo have got a second Top 10 album in Japan. It's sold 92,000 copies in five days."

For 39-year-old Ross, the success of Blur and Shampoo – latterly with a collection of B-sides – represents a personal victory. For a long time after he joined Food in 1985, the ex-Sounds journalist may have played second fiddle to its founder Dave Balfe, but it was Ross who held the label together when things looked in danger of collapsing just a couple of years ago.

If it wasn't for Ross, Blur wouldn't even be with Food any more, says front-man Damon Albarn. "Andy Ross has been incredibly important to the band. When we started he used to look after us and has been almost a father figure at times. Andy, as a person, a friend and a guide, has been invaluable," he says. "But Food Records was a pain in the fucking neck a lot of the time."

It all reached a head back in 1993, and in an *NME* interview, Albarn said they had indeed "spiritually" left the label over their deteriorating relationship with Balfe. "We had effectively left the label," recalls Albarn. "And Dave Balfe was instrumental in that." The crunch came when, after initial sessions for their second album, *Modern Life Is Rubbish*, with XTC's Andy Partridge as producer, Balfe rejected the results and ordered the band to go off and write more songs.

Ross recalls it was a crucial stage for the band after the success of their first album, *Leisure*. Had they been into a post-Baggy backlash. "It was the darkest hour for Balfe," he says. "(Balfe) delivered a 90% complete album which was good, but in the wake of the backlash that wasn't going to be good enough – it had to be great. Balfe sacrificed his long term relationship with the group by challenging them head on about it."

Dave Balfe, now managing Food Of The Beehive, adds, "I had to do the big bad record company job of saying, 'Sorry, Gosh. No albums, no hits.' And we got into a big row."

Even though Balfe's instinct was proved correct – Blur returned with two new songs, *Chemical World* and *For Tomorrow*, which topped the charts – the album's two biggest singles – his relationship with the band had been irreparably damaged. Even when Blur delivered *Parklife* in the end of 1993, Balfe was at odds with general opinion. "I thought it had a few good tracks on it, but that it wasn't that good," he recalls now. "But Andy really believed in it."

It was only when Balfe sold his stake in Food to EMI and withdrew from the label – leaving Ross to take over – did Blur's relationship with Food steady.

Ross's relationship with Balfe had begun under less than auspicious circumstances. "I knew Andy basically because his girlfriend left him to go out with me," says Balfe.

Ross recalls, "I was going out with this woman and we were living together. I began to realise it was flitting out and then found out she was going out with Balfe."

Balfe adds, "I used to turn up at their flat and was always a bit worried I was going to bump into him. Eventually we met and he was a very agreeable chap."

The unlikely friendship developed and within months, Ross – then a part-



time *Sounds* writer working full-time for the Island Revenue – was eventually offered a job in A&R on Balfe's nascent Food label enabling him to join the music business full-time.

At that stage, Food had been running for just a year, the first release being Brilliana's *Soul Murder* single in April 1984. Within a year of joining, Ross had discovered *Voice Of The Beehive* playing at a Chalk Farm pub.

Even then, Ross's enthusiasm and love of a good gig was already evident. "He was a lot more interested in going out and getting drunk in all the pubs and clubs on London, than I was," remembers Balfe. "He is a lovely guy and he loves music. That was my problem. Towards the end I wasn't loving music; it was a job for me. Andy still has the attitude of a teenager."

"Andy's main strength is A&R," adds Parlophone divisional marketing director Tony Wadsworth. "The fact is that he is always there at the gigs. He is very much still on the ground level, part of the scene."

It is Ross's amiable personality – he can be a wickedly funny mimic – and active social life which lie at the centre of his strong relationship with Blur. While the scale of Monday's Brits triumph might have had some reaching for the champagne, Ross could be found the next lunchtime back playing pool with Blur guitarist and bassist Graham

Coxon and Alex James down at Food's local, The Good Mixer.

The Good Mixer and Food are at the axis of what has become known as "the Camden Scene", centring on Blur, Elastica, Menswear and a slew of important venues for up-and-coming talent, from the Monarch and the Laurel Tree to the Underworld and Bull & Gate.

Martin Hull, the manager of Shampoo, says, "Andy is a focal point for that scene. You always know when he has left the office that he hasn't actually left the office, he has just relocated."

"With just two other staff – A&R man Miles and office manager Ellie – Food is far from corporate. You've seen the size of our office," says Ross. "There's no room for a big desk, let alone a big desk mentality. Our second office is the pub."

"The man who has no ego," says Parlophone divisional marketing director Mark Collett, although he doesn't believe that makes Ross a soft touch. "He is very shrewd and very tough with his artists – I've seen him. He stands his ground. He is a first-rate A&R man, but he has areas of expertise, which a lot of A&R men don't do. He is a brilliant team player," he says.

Although he admits to some naivety in his early days – "Balfey and I complemented each other, in that he was interested in selling shit-loads of records whereas I was interested in the integrity

of indie music" – Ross says things have changed. "I think I have become more realistic over the years," he says. "A lot of Balfe's business acumen has rubbed off on me over the years."

There is certainly a pragmatism about the label and the man who runs it. Parlophone's Tony Wadsworth says, "Andy and Food recognised early on the benefits of making a liaison with a major label. He realises that people who work for a major record company are people after all, and recognises the resources they can bring to indie creativity."

That creativity is currently hard at work on new albums from both Jesus Jones and, of course, Blur.

It may be on a roll, but Ross has also learned from Food's past experiences. He does not take success for granted, having seen the backlash Blur suffered after the Top 10 success of *There's No Other Way In My Mind*.

His philosophy is we always live every day as if "your last," he says. "You wake up on the assumption that it's always going to go horribly wrong tomorrow, and take steps to avoid that."

For the moment at least, he has little need for such concerns. **Martin Talbot**

**Andy Ross** (b. January 31, 1955)  
1978: Ross leaves his first university with a degree in economics and social history. He spends the next few years running a assorted independent record shops, branches of *Our Price*, working for Ladbrokes and the Inland Revenue and playing in various unsuccessful bands.

1983: Starts writing for *Sounds*, a paper he will continue to contribute to until its demise, writing the cover feature for the last issue in 1992.

1985: Joins Food, running the label on a day-to-day basis. He records *Zodiac*, Mindwarg in a portastudio in his own living room, helping out on some of the bass lines.

1986: Discovers *Voice Of The Beehive* playing above The Enterprise pub in London's Chalk Farm and becomes co-manager with Dave Balfe.

1986: Food signs long-term funding and distribution deal with EMI, on the strength of *Diethyl Park West* and *Crazyhead*.

November 1988: Jesus Jones sign to Food.  
February 1990: Travels to Romania with Jesus Jones and *Crazyhead*, the first bands to play there since the revolution.

March 1990: Blur sign to Food. Over the next 12 months they produce a number of new releases, including *Leisure*, and UK Top 30 singles, *There's No Other Way* (number eight) and *Bang!* (number 24).

January 1991: Jesus Jones' album, *Doubt*, enters UK album chart at number one, eventually goes platinum in the States where it produces top five singles, *Right Here Right Now* and *Real Love*.

January 1992: Jesus Jones win American MTV Award for Best New Artist Video.  
March 1992: Food moves from Soho to current address in London's Camden Town.

April 1993: Blur release *Modern Life Is Rubbish*, and Food issues the *Gimme Shelter* charity single, featuring 11 versions of the Rolling Stones song spread over four formats, featuring Jimi Samvelov, *Voice Of The Beehive*, Tom Jones, New Model Army, Sandy Shaw, Sam Fox and Hawkins.

April 1994: Balfe and Ross sell their respective 5% and 25% stakes in Food Records to EMI. Ross establishes ARC (Andy Ross Consultancy) and takes over the helm at the label on a consultancy basis. Two days later, Shampoo sign to Food.

May 1994: Food releases *Parklife* which enters the UK chart at number one. It produces four Top 20 singles, and by the end of the year has achieved double platinum status.

November 1994: Ross forms publishing company, Archaic (Andy Ross Consultancy, Hits Ad Infinitum, Chertnut), and signs deal with EMI Music Publishing. He signs *Bluesaires* to Archaic two months later.

February 1995: We Are Shampoo goes double platinum in Japan, making the duo EMI's most successful international act in Japan. Blur win four Brit Awards.



## SINGLES

**WET WET WET: Julia Says** (Precision Organisation JWLCD24) How do you follow up a success as great as *Love Is All Around* was last year? Well, you come up with your own string-drenched, passionately-crowned ballad and get ready to return to the top of the charts. A new album awaits but, until then, this will do very nicely. □□□

**DURAN DURAN: Perfect Day** (CD020). Self-indulgent psychedelia from Duran Duran's covers album, *Thank You*. Although it adds little to the Lou Reed classic, it has its quirky moments and should appeal to fans. □□□

**SCARLET I Wanna Be Free (To Be With Him)** (WEA Y2913CD). Another surefire hit from the northern English female duo. Like their current hit *Independent Love Song*, it's strong on melody and beautifully performed. □□□

**PATO BANTON WITH RANKING ROGER: Bubbling Hot** (Virgin VSCD11313). Irresistible reggae confection with a highly commercial chorus, some great interplay between Banton and Roger and neat instrumental touches. □□□

**SIDI BOU SAÏD: Wormee** (Ultimate TOPP01). The all-female band have taken a member and gained a more commercial cutting edge than on 1993's *Brooch Now*, occupying the middle ground between *Thruway* Music and Bely. □□

**CB MILTON: It's A Loving Thing** (Arista/Loric 7621 26732). Milton's soulful voice is down in the mix on this reminiscent Euro techno stomper, unapprisingly remixed by the 2 Unlimited production team. Annoying, and annoyingly catchy. □□□

**EAST 17: Let It Rain** (London LK6). A more upbeat, but equally commercial, follow-up to the band's Christmas number one is in remixed form, ensuring interest from even Steam-owning fans. It will no doubt be boosted by the lads' Brits performance last week. □□□

**BARRY WHITE & THE LOVE UNLIMITED ORCHESTRA: I Only Want To Be With You** (A&M 5810154). The luv-meister offers typically slushy, seductive soul with this new White, Terry Lewis and James Harris III written song, taken from his *Love* album. □□

**SEAN MAGUIRE: Suddenly** (Capitol CDRS6403). A brassy, funky, uptempo track destined to repeat the commercial success of *Someone To Love* rather than stumble like his reggae-fied follow-up *Take This Time*. □□□

**CAPTAIN HOLLYWOOD PROJECT: Flying High** (Pulse 8 CD0582). Hoping to emulate last year's Top 30 success with



COLD WATER FLAT: COLLEGE RADIO FAVORITES IN THEIR NATIVE US

*Impossible, Flying High* is a commercial number that brings to mind the dance-pop success of 2 Unlimited et al. □□

**JAYNE COLLINS: No Turning Back** (Love This LUVTHIS1). The Baywatch babe debates with a new Stock/Aitken creation, a hittry, reggae-tinged and fairly forgettable piece that should attract fans of the show. □□

**DANNY TENAGLIA: Look Ahead** (Trials UK TRBUK025). Smooth garage-house workout by one of New York's finest boasts excellent vocals from Carole Sylvan. It is a current club favourite with excellent potential. □□□

## SINGLE OF THE WEEK

**EDWYN COLLINS: If You Could Love Me** (Seltans 20902). The second single from the underrated Georgian George album is a soulful ballad, following on from the heavily played *Girl Like You* which recently made the Top 40 last year. Various B-sides feature contributions by Bernard Butler. □□□



DURAN DURAN: A PSYCHEDELIC SINGLE FROM THEIR ALBUM OF COVERS

## ALAN JONES TALKING MUSIC

PolyGram TV's *Essential Groove* is a fine selection of latterday soul stylings with more than a soupçon of acid jazz and slower rap attacks. It's tasteful and – more to the point – TV advertised, so demand should be high... When Richard Branson launched Virgin, he did so in style, with Mike Oldfield's *Tubular Bells*. His first venture into the record industry since then is a 50% stake in Sound And Media, whose first album among a batch of high-value, low-price releases on the More Music label, is the rather less vital *All By Myself* by Shirley Bassey, an insipid selection of MOR ballads, with every last drop of emotion dragged out of them in typical Bassey style. Rather better in this series, which retails at £5.99, are *Adeva's In Ya Face*, featuring her Cooltempo club cuts in full-length mixes, and the superb *Ramsey Lewis Collection*, a cool collection of the keyboard maestro's jazz-based, soulful instrumental doodlings. His masterpiece *Wade In The Water* is here,

alongside several magnificent covers. The sound is a bit hissy for CD, but his class shines through... Also likely to generate a fair amount of demand is the *Boys Town Gang's* *Cruisin'* The Streets/Disc Charge, which combines two albums into a single CD. Not to everyone's tastes, their camp and sometimes downright sleazy material (check *Cruisin'* The Streets for the letter) was nevertheless well-performed and expensively-produced with full orchestral augmentation making tracks like the hit single *Can't Take My Eyes Off You* (featuring the excellent Jackson Moore on vocals) rise above more mundane competition. Sadly, all the group's male principals have succumbed to Aids but their music lives on... More disco, in the guise of *Classic Disco Mastercuts Volume 1*. Again it's a classic staff with *Dan Hartman, Sylvester, GQ, Coffee, Evelyn 'Champagne' King* and *T-Connection* alongside lesser known but worthy cuts from *Tracy Weber, Francine McGee* and *Tamiko Jones*.

Meanwhile, the *Deep Beats* range is expanded by five titles this week, with the introduction of *Modern Soul* (early Seventies, fairly lacklustre and obscure), *Old School Rap* (a still-striving Sugarhill selection), the exemplary *Dancefloor Classics 2* (*Sharon Redd, Shalamar, Bobby Thurston*, etc.) a disappointing *Jocelyn Brown* showcase and *Slow Groove 2*, a so-so selection from the *Solar* archives, from which the best track is the *Deele's* *Two Occasions*, a song of devotion containing the sweet sentiment "I only love you on two occasions – that's day and night"... Finally, after almost single-handedly flying the flag for Britain in the US recently, *Dee'ree's* *You Gotta Be Gets* another UK outing. *Folkstyle* soulful in its original version, a remix adds a slow, muscular bass and other elements that leave it sounding like a suave second cousin to the *Isley Brothers' Between The Sheets*.

brother of Buffalo Tom frontman Bill, this Boston trio are made for US college radio, and are likely to win support from fans of the classic Sub Pop sound. Locally similar to Buffalo Tom, the band rock earnestly throughout but there's no true sense of originality. □□□

**MECCA NORMAL: Sirel On Snaps** (Matador 0LE112-Z). The pared-down sound of this band leaves the listener no choice but to focus on the raw and sometimes discordant vocals of Jenn Smith. Quirky. □□□

**JUS51 BJORLING: The Ultimate Collection** (RCA 7432124212). This two to the price of one 32-track set has operatic arias and duets from previous discs plus six bonus tracks from one of the world's most popular tenors, including Neason Dorms. □□□

**ROLF HARRIS: Roll Rules OK** (Music Collection International ROLFCD001). The ubiquitous Australian is likely to head into the album charts with this collection of novelty covers including 1993 hit *Stairway To Heaven*. □□

**KUT CLOSE: Surrender** (WEA 759 51666 24). The down-tempo debut set from Keith Sweet's female proteges is not especially original, but strong SWV-esque vocal harmonies shine against tight production. □□□

**THE CHRIS DUARTE GROUP: Texas Sugar/Strat Magic** (Silvertone 0RE CD534). Virtuoso blues rock with a modern Chilli Peppers funk twist that will excite vocal harmonies shine against tight production. □□□

**THE CHRIS DUARTE GROUP: Texas Sugar/Strat Magic** (Silvertone 0RE CD534). Virtuoso blues rock with a modern Chilli Peppers funk twist that will excite vocal harmonies shine against tight production. □□□

**MOBY: Everything I Do Is Funk** (Mute STUMK16). Moby's debut album for Mute matches the unexpected diversity of his live shows, embracing anemic techno, ambient instrumentals and terchy ballads. A dance album that should appeal to a wide audience. □□□

## ALBUM OF THE WEEK

**ELASTICA: Elastic** (Deceptive BLUFF014). The long-awaited album lives up to all expectations, with four singles and 11 examples of their short, sharp power-pop. A limited edition vinyl package includes a free flexidisc and 12-page booklet. □□□□

Reviewers: Michael Arnold, Martin Aston, Peter Brown, Catherine Eade, Alan Jones, Ian Nicholson, Ajax Scott, Martin Talbot, Paul Vaughan and Selina Webb.





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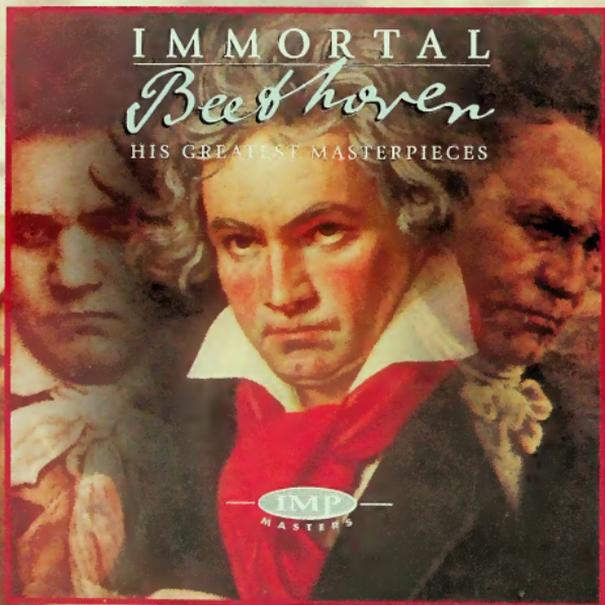
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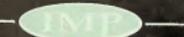
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## SALES

Celine Dion's *Think Twice* enjoys a fifth week at number one, and on Saturday it became the fifth Sony single to sell a million in the UK – and only the fourth by a woman on any label – after Jennifer Rush, Whitney Houston and Whigfield.

At the same time, Dion's album *The Colour Of My Love* obligingly clocked up its 600,000th sale at the weekend and retained its leadership of the album chart for a sixth week. The Canadian star has, therefore, been simultaneously number one on both charts for five weeks – the first act to do so since The Beatles with the single *I Feel Fine* and the album *Beatles For Sale* in 1964/5. It was the third time they achieved the feat, while Elvis Presley and Cliff Richard managed it once apiece. Dion is joining an exclusive club indeed.

Showing a different sort of tenacity, *Nightcrawlers* – *Push The Feeling On* is the highest new entry at 10. First released by 4th & Broadway in October 1992, it failed to chart, but after remixing by US DJ Mark Kinchen it became a minor US hit, reaching 80 in October 1993 – a rare achievement for a British act without a hit at home. A year later the mixes were licensed to fir and reached 22 here, but certain that the record could achieve even more, the label reissued it again last week and recovers suitable reward.

Elton John's *Believe* debuts at 16, to record his 50th Top 40 single. It was no doubt helped by his appearance on last Monday's Brit Awards, as is his greatest hits album which re-enters at 70. It is not the only album boosted by the annual awards show. Blur's album of the year *Paradise* bounces up 10 places to 2, while Oasis's *Definitely Maybe* moves up to 8 and Eddi Reader's self-titled album re-enters at 72. Even titles which have stood still – by live Brits performers Eternal, Madonna, REM, M People and Sting – record sales increases on the previous week.

The album chart is dominated by a slew of mid-price titles, led by six albums by The Smiths including the TV-advertised *Singles* package which enters at 5. The Smiths' titles, although previously available on Rough Trade, enter the charts for the first time since being released by WEA.

The city of Bristol also claims a powerful influence on the album chart with three acts in the Top 20, Tricky's *Maxinquaye* album debuts at 3, while *Massive Attack's* *Protection* reverts to 8 – re-joined with doppeleganger *No Protection* – to join Portishead's 200,000-selling *Dummy* which falls slightly to 14. **Alan Jones**

## SINGLES UPDATE



## ALBUMS UPDATE



## SALES AWARDS

- Platinum: M People: *Elegant Stumming* (cd).
- Gold: In Kamonez: *Here Comes The Hotstepper* (single); Green Day: *Dookie*; Various: *Electric Dreams: Various: On A Dance Tip*; Various: *Soft Reggae*.
- Silver: MNE: *I've Got A Little Something For You* (single); Leftfield: *Leftism: Various: Love Eternal*.

## PLAYLIST ADDS

- Radio 1 FM: w/c 02.03.95: A List: Elton John - *Believe*; Human League - *One Man In My Heart*; Enigma - *Walking Up*; Madonna - *Bedtime Story*; Jada - *Every Day Of The Week* (Album Version); B List: 2 Unlimited - *Here I Go*; Janet Jackson - *Whoop Now*; Take That - *Back For Good*; Wet Wet Wet - *Julia Says*; East 17 - *Let It Rain*; Freak Power - *Tun On*; Tine D, Tune In, Co Op; C List: Tori Amos - *Some People Say*; Green Day - *Longview/When I Came Around*; Aiysha Warren - *I Thought I Meant The World To You*; Warren G - *Go You See*; The Spinix - *White Hops How I The Prodigy*; - *Progeny*; Capital FM: w/c 21.02.95: B List: Take That - *Back For Good*; Wet Wet Wet - *Julia Says*; C List: 2 Unlimited - *Here I Go*; CB Milton - *It's A Loving Thing*; Moby - *Everyone You Touch*; M. Bezalla - *I Don't Even Know If I Should Call You Baby*.
- Virgin 1215: w/c 25.02.95: B List: Jimmy Nail - *Cowboy Dreams*; C List: Boo Radleys - *Wake Up Boat*; *Wet Wet Wet* - *Julia Says*; D List: *Classica* - *Waking Up*.
- MTV Europe: w/c 27.02.95: The Prodigy - *Poison*; Heather Nova - *Walk This World*; Slane's *Snakpit* - *Buggles & Hangus*; Or Herbie - *Right Type Of Mood*; Scarlet - *Independent Love Song*; Elton John - *Believe*; 2 Unlimited - *Here I Go*; Janet Jackson - *What If I Do*; Whoop Now.

## THIS WEEK'S HITS

### Singles

- NUMBER ONE: **Think Twice** Celine Dion – Epic
- HIGHEST NEW ENTRY: **Push The Feeling On** Nightcrawlers – firr
- HIGHEST CLIMBER: **Power Rangers** The Mighty Morphin Power Rangers – RCA
- NUMBER ONE R&B SINGLE: **I've Got A Little Something For You MN8** – 1st Avenue/Columbia
- NUMBER ONE DANCE SINGLE: **Push The Feeling On** Nightcrawlers – firr

### Albums

- NUMBER ONE: **The Colour Of My Love** Celine Dion – Epic
- HIGHEST NEW ENTRY: **Maxinquaye** Tricky – 4th & Broadway
- HIGHEST CLIMBER: **Tango In The Night** Fleetwood Mac – Warner Bros
- NUMBER ONE COMPILATION: **On A Dance Tip** – Global TV

### Airplay

- NUMBER ONE SINGLE: **No More I Love You's** Annie Lennox – RCA
- BIGGEST GROWER: **Over My Shoulder** Mike & The Mechanics – Virgin
- MOST ADDED: **Julia Says** Wet Wet Wet – Precious Organisation

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# WEEK 75 ALBUMS cin

4 MARCH 1995

This Week	Last Week	Title Artist (Producer)	Label/Cat. (Distributor/Cas/Vinyl)	Chart Position	Notes
1	10	<b>THE COLOUR OF MY LOVE</b> ★ Celina Dion (Larry Doyle)	EPIC 474/432 (SM)	1	NEW
2	12	<b>PARKFEE</b> ★ 2 Burr (Steve Vagane)	Food/Parlophone F00DD 10 (B) FOOD/TC F00DD 10 (B)	2	NEW
3	NEW	<b>MAXYQUAY</b> ★ Tricky (Tricky/Saunders/Patino/Novak)	4th-B Way BRCD 810 (B) BRCA 110/BRCD 810 (B)	3	NEW
4	14	<b>CROCODILE SHOES</b> ★ 2 Jimmy Nail (M/Anney/Nail/Kelly)	East West 450995562 (V) 450995564 (V)	4	NEW
5	NEW	<b>SINGLES</b> ★ The Smiths (Morrissey/Marr/Porter/Strauss)	WEA 450998902 (W) 450998903 (W)	5	NEW
6	2	<b>PAN PIPE MOODS</b> ★ Free The Spirit (Edwards/Magnus)	PolyGram TV 521972 (F) 521974 (F)	6	NEW
7	4	<b>CARRY ON UP THE CHARTS - THE BEST OF A</b> ★ The Beautiful South (Hendry/Kelly/Brough/Moog/Fumlett)	Go!Disc 832572 (F) 832573 (F)	7	NEW
8	17	<b>DEFINITELY MAYBE</b> ★ Creaseon CRECD 189 (M/V) CCRE 189/CRELP 169	CRECD 189 (M/V) CCRE 189/CRELP 169	8	NEW
9	15	<b>BIZARRE FRUIT</b> ★ M People (M/Proger)	Deconstruction DECA 7412/4201 (RMG) 7412/4201 (RMG)	9	NEW
10	17	<b>PROTECTION/NO DECONSTRUCTION</b> ★ Mission Attack (Hooper/Massive Attack)	Virgin WBRD 3 (E) WBRC 3/WRBFLP 3 (E)	10	NEW
11	11	<b>THE HITS</b> ★ Garni Brooks (Brooks)	Liberty GCD 623012 (E) 623013 (E)	11	NEW
12	15	<b>Always &amp; Forever</b> ★ 3 Eternal (Lowe/Faragher/Chiles/Winnans/Wesland)	EMI CDD 9102/9103 (M) 9104 (M)	12	NEW
13	16	<b>NO NEED TO ARGUE</b> ★ The Cranberries (Street)	Island CD 8209 (F) ICD 8209/PLS 8029 (F)	13	NEW
14	10	<b>DUMMY</b> ★ Violinhead (Portinhead/Utley)	Go Beat 828252 (F) 828254/828252 (F)	14	NEW
15	11	<b>PANISH PLAYER</b> ★ Vanessa-Mae (Bant)	EMI CDD 555082 (E) 555084 (E)	15	NEW
16	3	<b>GREATEST HITS</b> ★ Bob Seger And The Silver Bullet Band (Seger/Walton)	Capitol CDST 224 (E) CDST 224/515724 (E)	16	NEW
17	57	<b>THE ROAD TO HELL</b> ★ 3 Chico (Rea/Kelly)	WEA 450991342 (V) 450991344 (V)	17	NEW
18	63	<b>TANGO IN THE NIGHT</b> ★ 4 Pleeswood Mac (Backus/King/McVie)	4 Warner Bros 939472 (V) 939474 (V)	18	NEW
19	18	<b>FIELDS OF GOLD - THE BEST OF A</b> ★ 2 Sine (Pughlin/Thomas/Sinclair/Vanous)	A&M 540027 (F) 540029 (F)	19	NEW
20	18	<b>PSYCHE - THE ALBUM</b> ★ F. J. (And O'Connell/Grisham)	XSHYMN/Telstar TQD 7633 (M) 7634 (M)	20	NEW
21	21	<b>MONSTER</b> ★ 2 REM (LuRRE)	Warner Bros 938425 (M) 938427 (M)	21	NEW
22	RE	<b>PURPLE RAIN</b> ★ 2 Prince (Prince)	Paisley Park K 8511/82 (M) K 8521/104K 9281 (M)	22	NEW
23	RE	<b>WELCOME TO THE PLEASUREDOME</b> ★ 3 Frankie Goes to Hollywood (Horn)	27T 42874/42 (M) 42874/42 (M)	23	NEW
24	14	<b>THEATRY NIGHT MUSIC CLUB</b> ★ Sheryl Crow (Bottrell)	A&M A40126/5401264 (F) 5401265 (F)	24	NEW
25	20	<b>CROSS ROAD - THE BEST OF A</b> ★ Bon Jovi (Fairman/Reck/Colinas)	Warner Music 523262 (F) 523264/523263 (F)	25	NEW
26	3	<b>SMART</b> ★ Slayer (Gorkut/Sleeger)	Indolent SLEEP/CD 007 (W) SLEEP/CD 007/SLEP 307A	26	NEW
27	NEW	<b>HATFUL OF HOLLOW</b> ★ The Smiths (Morrissey/Strauss/Porter/Smiths)	WEA 450991832 (W) 450991834 (W)	27	NEW
28	NEW	<b>THE QUEEN IS DEAD</b> ★ The Smiths (Strauss/Smiths)	WEA 450991832 (W) 450991834 (W)	28	NEW
29	NEW	<b>CHILD LOU</b> ★ John Lou (Hosker/Rogers/Santana/Hosker)	Powerball VPPCD 22 (E) VPPCD 22 (E)	29	NEW
30	RE	<b>Men And Women</b> ★ 3 Simply Red (Skelton/Elliott/Hubbard)	East West K 42017 (W) K 42018 (W)	30	NEW
31	68	<b>DIAMONDS AND PEARLS</b> ★ The Roots (The New Power Generation/Prince)	Paisley Park 799532/30 (M) 799534/30 (M)	31	NEW
32	8	<b>GOOD NEWS FROM THE NEXT WORLD</b> ★ Simple Minds (Forsay/Simple Minds)	Virgin DV 2760 (E) 2760 (E)	32	NEW
33	32	<b>BEDTIME STORIES</b> ★ Madonna (Madonna/Hoguen/Austin/Neil)	Maverick/Sire 836245/42 (W) 836247/42 (W)	33	NEW
34	6	<b>KING</b> ★ Billy (Johns)	4AD CADD 5000C (RTM/PL) 5000C/5004 CADD 5004	34	NEW
35	15	<b>IT'S FIVE O'CLOCK SOMEWHERE</b> ★ Shaft's Sweetest (Sizal/Cink)	Geffen GED 2420 (BMG) GED 2420/GEF 2420 (BMG)	35	NEW
36	NEW	<b>STRANGEWAYS, HERE WE COME</b> ★ The Smiths (Morrissey/Strauss/Porter/Smiths)	WEA 450991832 (W) 450991834 (W)	36	NEW
37	RE	<b>LIKE A PRAYER</b> ★ 4 Madonna (Madonna/Leonard/Birey/Smith)	Maverick/Sire K 92044 (M) K 92046 (M)	37	NEW
38	18	<b>STEAM</b> ★ 2 East 17 (Harding/Cummo/Keen/Stanley)	London 828522 (F) 828524/828522 (F)	38	NEW
39	22	<b>THE BEST RECORDINGS Happy Days</b> ★ Glimmer (Miller)	4AD CDD 4012 (M) 4012 (M)	39	NEW
40	18	<b>DOOKIE</b> ★ Green Day (Cavello/Green Day)	Reprise 838247 (M) 838249/838247 (M)	40	NEW
41	NEW	<b>MEAT IS MURDER</b> ★ The Smiths (Morrissey/Marr)	WEA 450991832 (W) 450991834 (W)	41	NEW
42	19	<b>LEFTISM</b> ★ Hard Hands (Chambers/Hand/Smith)	Handmade HAND/CD 2 (M) HAND/CD 2/HANDLP 2 (M)	42	NEW
43	NEW	<b>THE SMITHS</b> ★ The Smiths (Porter/Smiths)	WEA 450991832 (W) 450991834 (W)	43	NEW
44	RE	<b>AUGUST</b> ★ Eric Clapton (Collins/Dove)	Duck 825242 (W) WJ 712/WX 71	44	NEW
45	RE	<b>TRUE BLUE</b> ★ 5 Madonna (Madonna/Leonard/Birey)	Sire K 92042 (M) WJ 542 (M)	45	NEW
46	RE	<b>IT'S A SHAME ABOUT RAY</b> ★ The Roots (The Roots/Brown)	Atlantic ATL 8240 (W) 8240 (W)	46	NEW
47	RE	<b>PUMP</b> ★ Aerocraft (Farbanem)	Geffen GFD 19355 (BMG) GFD 19355/GEF 24254	47	NEW
48	27	<b>12 PLAY</b> ★ R Kelly (Kelly)	Jive CWP 144 (BMG) HPC 144/49 (M)	48	NEW
49	RE	<b>DOCUMENT</b> ★ REM (Scott/Lucument)	IRS DMIR 1625 (BMG) MIRG 1025/MIRG 1025	49	NEW
50	NEW	<b>THE WORLD WON'T LISTEN</b> ★ The Smiths (J)	WEA 450991832 (W) 450991834 (W)	50	NEW
51	34	<b>UNPLUGGED IN NEW YORK</b> ★ Nirvana (Nirvana/LaUrt)	Geffen GED 2427 (BMG) GED 2427/GEF 2427	51	NEW
52	24	<b>SONGS</b> ★ Luther Vandross (Alams/El/Vandross)	Epic 476652 (SM) 476654/476651	52	NEW
53	33	<b>TWELVE DEADLY SINS... AND THEN SOME</b> ★ 2 Cyril Luper (Luper/Chernoff)	Epic 476232 (SM) 476234 (SM)	53	NEW
54	20	<b>WE HAVE ALL THE TIME IN THE WORLD...</b> ★ Gloria Estefan (Horn/Conas/Estefan)	476114 (SM) 476116/476161	54	NEW
55	20	<b>HOW ME THRU ME, KISS ME</b> ★ Hole (Estefan/Horn/Conas/Estefan)	476114 (SM) 476116/476161	55	NEW
56	RE	<b>ONE OF THESE NIGHTS</b> ★ The Eagles (Szyznycyk)	A&M CDD 125114 (M) K 453014/K 15314	56	NEW
57	65	<b>THE DIVISION BELLY</b> ★ 2 Pink Floyd (Egory/Young)	EMI CDD 1055 (E) TCMDM 1055/EMI 1055	57	NEW
58	10	<b>LET LOOSE</b> ★ Let Loose (Graham/Let Loose)	Mercury 526192 (E) 526194/526181	58	NEW
59	RE	<b>FABLES OF THE RECONSTRUCTION</b> ★ REM (Boyd)	IRS DMIR 1103 (BMG) MIRL 1103/MIRL 1503	59	NEW
60	RE	<b>HIGHING HIGH AND LOW</b> ★ 2 A-Ha (Mansfield/Tammy/Rate/A-Ha)	Warner Bros K 82302 (M) K 82304/82303	60	NEW
61	58	<b>TRACY CHAPMAN</b> ★ 3 Tracy Chapman (Kirshenbaum)	Elektra 950274 (E) EKT 442 (E)	61	NEW
62	NEW	<b>WEEZER</b> ★ Weezer (Gezaak)	Geffen GED 2429 (BMG) GED 2429 (E)	62	NEW
63	RE	<b>1984</b> ★ Thin Lipz (Templam)	Warner Bros K 82382 (E) K 82384/82385	63	NEW
64	NEW	<b>LET US ALIENS</b> ★ The Who (Alien)	Polydor 527180 (F) 527182 (F)	64	NEW
65	27	<b>THE LONG BLACK VEIL</b> ★ The Chieftans (Maloney/Kinsley/Cooder)	RCA 74321/51262 (M) 74321/51264 (M)	65	NEW
66	RE	<b>BEACHES (OST)</b> ★ Bette Midler (Midler)	Atlantic K 781832 (M) K 781834/781931	66	NEW
67	10	<b>EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?</b> ★ The Cranberries (Street)	Island CD 83032T/83033 (E) 83034 (E)	67	NEW
68	18	<b>HANK PANKY</b> ★ The Johnson/Lankford	4783192 (M) 4783194/4783190	68	NEW
69	RE	<b>YOU CAN DANCE</b> ★ Madonna (Various)	K 92554/94 (M) K 92554/94 (M)	69	NEW
70	RE	<b>THE VERY BEST OF</b> ★ Elton John (Various)	Vertigo 846942 (F) 846944/846941	70	NEW
71	25	<b>WORRY BOMB</b> ★ Carter (Harris/Brown/Madina/Sa/Machop/Proger)	Chrysalis CDCHR 6308 (E) TQD 8939/8938/08/08	71	NEW
72	RE	<b>EDDI READER</b> ★ Eddi Reader (F)	Blanco Y TQD 450991772 (W) 450991774 (W)	72	NEW
73	31	<b>SECOND COMING</b> ★ Geffen GED 2423 (BMG)	Geffen GED 2423 (BMG) GED 2423/GEF 24253	73	NEW
74	54	<b>THE DOCK OF THE BAY</b> ★ Otis Redding (Vannous)	Atlantic 524812 (M) 524814/52481	74	NEW
75	46	<b>DUDE MAN</b> ★ Suede (Buller)	Nude/NUDE 3 (M/PL) NUDE/CD 3/NUDELP 3 (M)	75	NEW

## TOP COMPILATIONS

This Week	Last Week	Title Artist	Label/Cat. (Distributor/Cas/Vinyl)	Chart Position	Notes
1	2	<b>ON A DANCE TIP</b> ★ Global Television RADC0 D7/RADC0D 07 (BMG)	RADC0 D7/RADC0D 07 (BMG)	1	NEW
2	3	<b>DANCE MANIA 95 - VOLUME 1</b> ★ Pure Music PHMC 7006/PALMC 7006 (BMG)	PHMC 7006/PALMC 7006 (BMG)	2	NEW
3	6	<b>ELECTRIC DREAMS</b> ★ PolyGram TV 5254352/5254354 (F)	TV 5254352/5254354 (F)	3	NEW
4	5	<b>THE BEST PUNK ALBUM IN THE WORLD... EVER!</b> ★ Virgin VYCD 42/VYCDMC 42 (E)	VYCD 42/VYCDMC 42 (E)	4	NEW
5	4	<b>THE ULTIMATE SOUL COLLECTION</b> ★ Warner Music 5483334/32/354833404 (W)	5483334/32/354833404 (W)	5	NEW
6	3	<b>NEW SOUL REBELS</b> ★ Global Television RADC0 D5/RADC0D 05 (BMG)	RADC0 D5/RADC0D 05 (BMG)	6	NEW
7	16	<b>PULP FICTION (OST)</b> ★ MCA MCD 11103 (BMG) MCD 11103/MCA 1183	MCA MCD 11103 (BMG) MCD 11103/MCA 1183	7	NEW
8	11	<b>DANCE 95</b> ★ Virgin VYCD 43 (F)	VYCD 43 (F)	8	NEW
9	3	<b>ENDLESS LOVE</b> ★ PolyGram TV 5254312 (F) 5254314 (F)	TV 5254312 (F) 5254314 (F)	9	NEW
10	NEW	<b>THE AWARDS 1995</b> ★ Columbia MDCDD 30 (SM) MDCDD 30 (SM)	MDCDD 30 (SM)	10	NEW
11	NEW	<b>THE BEST FUNK ALBUM IN THE WORLD... EVER!</b> ★ Virgin VYCD 40/VYCDMC 40 (E)	VYCD 40/VYCDMC 40 (E)	11	NEW
12	NEW	<b>GIRLS AND GUITARS</b> ★ Global Television RADC0 D4/RADC0D 04 (BMG)	RADC0 D4/RADC0D 04 (BMG)	12	NEW
13	0	<b>BORN TO BE WILD</b> ★ Various Artists (MUSICMOTION)	MUSICMOTION (M)	13	NEW
14	4	<b>ENERGY RUSH K9</b> ★ Dino DINO 102 (P) DINO 102 (P)	DINO 102 (P) DINO 102 (P)	14	NEW
15	13	<b>ROCK ANTHEMS</b> ★ Dino DINO 101 (P) DINO 101 (P)	DINO 101 (P) DINO 101 (P)	15	NEW
16	16	<b>THE LOVE ALBUM</b> ★ 2 Virgin VYCD 38 (E) VYCD 38 (E)	VYCD 38 (E) VYCD 38 (E)	16	NEW
17	19	<b>100% HOUSE CLASSICS - VOLUME 1</b> ★ Global Television TLD 2758/STAC 2758/STAR 2758 (BMG)	TLD 2758/STAC 2758/STAR 2758 (BMG)	17	NEW
18	17	<b>SOFT REGGAE</b> ★ Global Television RADC0 D4/RADC0D 04 (BMG)	RADC0 D4/RADC0D 04 (BMG)	18	NEW
19	13	<b>THE BEST OF HEARTBEAT</b> ★ Columbia MDCDD 31/NUDDC 31 (SM)	MDCDD 31/NUDDC 31 (SM)	19	NEW
20	NEW	<b>FLARED HITS &amp; PLATFORM SOUL</b> ★ Vince VISC 27/WISC 2 (P)	VISC 27/WISC 2 (P)	20	NEW

# AIRPLAY PROFILE



Title (Artist)		No. of plays	
Rank	Label	Week	Total
1	THE DOT A LITTLE SOMETHING FOR YOU (Mk & J) (Columbia)	25	79
2	3 NO MORE LOVE YOU (Anita Lennox (P&G))	23	25
3	7 SOMEDAY I'LL BE SATURDAY NIGHT (Ban Joni (Jive))	21	24
4	1 DON'T GIVE ME YOUR LOVE (Anita Lennox (P&G))	22	24
5	1 RUN AWAY (Vic Soave (The New MCs) (Capitol))	25	23
6	1 HERE AND NOW (Daddy Yankee (A&M))	17	23
7	1 BEDTIME STORY (Madonna (Maverick))	19	22
8	1 EVERY DAY OF THE WEEK (Jade (Epic))	20	22
9	1 THIS COWBOY SONG (Sine (A&M))	25	21
10	1 CALL IT LOVE (Sade (Epic))	17	21
11	1 TOTAL ECLIPSE OF THE HEART (Mick Fleetwood (Rage Of Fire))	17	19
12	1 BELIEVE (Brooke Hogan (Mercury))	16	19
13	1 COWBOY DREAMS (Lenny Kravitz (Atlantic))	20	19
14	1 I KNOW THE LORD (The Jaramas (Gold Standard))	17	19
15	1 WALK THIS WORLD (Heather Nova (Big One))	16	19
16	1 HAUNTED BY YOU (Sade (Epic))	8	19
17	1 INDEPENDENT LOVE SONG (Sade (Epic))	22	17
18	1 GREATER LOVE (Sade (Epic))	13	17
19	1 REACH UP (P!nk) (Parelo (Atlantic))	18	17
20	1 WAKE UP BOO! (Sade (Epic))	13	17
21	1 TEN STOREY LOVE SONG (The Roots (Epic))	10	17
22	1 EVERLASTING LOVE (Sade (Epic))	19	16
23	1 YOU GOTTA BE (The Roots (Epic))	4	16
24	1 OPEN YOUR HEART (Anita Lennox (P&G))	19	16
25	1 HIGH & DRY (Rachael Parham) (5)	5	16
26	1 OUR RADIO ROCKS (J & B (Capitol))	15	16
27	1 CLOSE TO YOU (New Edition (A&M))	12	16
28	1 I CAN'T BE WITH YOU (Candice Stone) (14)	14	15
29	1 PERFECT DAY (The Roots (Epic))	11	15
30	1 I WILL KNOW (Mick Fleetwood (Rage Of Fire))	17	13
31	1 FOR YOUR LOVE (Sade (Epic))	7	13



Title (Artist)		No. of plays	
Rank	Label	Week	Total
1	OVER MY SHOULDER (Mk & J) (The Weathermen (Epic))	26	26
2	1 THIS COWBOY SONG (Sine (A&M))	23	27
3	1 SHE'S A RIVER (Sade (Epic))	41	26
4	1 INDEPENDENT LOVE SONG (Sade (Epic))	25	25
5	1 NO MORE LOVE YOU (Anita Lennox (P&G))	25	24
6	1 WHATEVER (Sade (Epic))	20	23
7	1 MURDER INCORPORATED (Sade (Epic))	2	22
8	1 I CAN'T BE WITH YOU (Candice Stone) (14)	17	21
9	1 STRONG ENOUGH (Sade (Epic))	19	20
10	1 CHANGE (Lenny Kravitz (Atlantic))	18	19
11	1 HOLD MY HAND (Sade & The Roots (Epic))	17	19
12	1 SOMEDAY I'LL BE SATURDAY NIGHT (Ban Joni (Jive))	20	19
13	1 HERE AND NOW (Daddy Yankee (A&M))	17	19
14	1 RUN TO YOU (Rachael Parham) (5)	17	18
15	1 MANDIOLA (Sade (Epic))	17	18
16	1 RAIN KING (Sade (Epic))	18	18
17	1 1963 (New Order (Geffen))	18	18
18	1 NEWBORN FRIEND (Sade (Epic))	18	17
19	1 YOU WALK ME (The Roots (Epic))	18	17
20	1 I KNOW (Heather Nova (Big One))	0	17
21	1 CRAZY (Sade (Epic))	19	16
22	1 WALK THIS WORLD (Heather Nova (Big One))	1	15
23	1 NEW AGE GIRL (MARY MOON) (Maverick (Capitol))	1	15
24	1 CLOZY BOX (Sade (Epic))	1	15
25	1 BELIEVE (Brooke Hogan (Mercury))	16	14
26	1 CAROLINE (New Musical (Epic))	19	14
27	1 CORNFAKE GIRL (The Roots (Epic))	18	14
28	1 WHAT'S THE FREQUENCY, KENNETH? (Mick Fleetwood (Rage Of Fire))	9	16
29	1 PARLIFE (Sade (Epic))	10	16
30	1 THE STRANGEST PART (THESE ARE THE TIMES) (Mk & J) (Columbia)	1	15

All data this page © Media Monitor. Station profile charts rank titles by total number of plays per station on 03.01.00 on Sunday 18 February 1995 until 24.03.00 on Saturday 25 February 1995.

## AIRPLAY FOCUS

### BBC3 COUNTIES

BBC3 Counties, broadcasting across Herefordshire, Bedfordshire and Buckinghamshire, is mainly a talk station, with a ratio of 80/20 speech and music. The station's assistant editor Jeff Winston stresses the importance of choosing the right music for the station. "For music to be integrated into a talk format, it's very important what records are played in terms of what works for the audience. The three words we use to describe our music style are: melodic, familiar and quality, we don't play heavy metal, for instance." The station targets

over 30s, and the latest Rajar figures give it 894,000 listeners weekly which each tune in for an average 6.8 hours. It has a 15% reach. Media Monitor's breakdown of the station's output reveals its music policy is indeed low-key with old favourites Bob Seger & The Silver Bullet Band currently receiving the most plays. The Lightning Seeds' Change is one of the few contemporary songs played by a band on the station, with the majority of acts featured being solo singers such as Basia, Chris Rea, Sade and Sting.

Catherine Eade

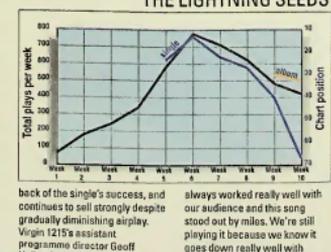
### 3 COUNTIES TOP 10

- 1 We've Got Tonight Bob Seger & The Silver Bullet Band (Gand) 6
  - 1 One Cool Return Sade (Epic) 5
  - 1 I've Got A Winner Kathy Mattes (Mercury) 5
  - 1 Love Will Keep Us Together JIG (East West) (Mercury) 5
  - 1 Think Twice (Celine Dion) (Epic) 5
  - 1 Here And Now (Daddy Yankee) (A&M) 4
  - 1 One Minute With You (Daddy Yankee) (A&M) 4
  - 1 Over My Shoulder (Mk & J) (Columbia) 4
  - 1 This Cowboy Song (Sine) (A&M) 3
  - 1 One Minute With You (Daddy Yankee) (A&M) 3
- Most played songs on BBC3 Counties with 100,000+ plays: Media Monitor.

### The Lightning Seeds' Change

was first picked up by Media Monitor on Radio One on December 12. It went on to become the station's most played song, receiving heavy support from Capital and Virgin and also getting a large number of plays from City FM and Gypsy. Airplay support grew rapidly, reaching a peak of 783 plays in the week ending January 21, the same week the track became the station's number one in the singles charts, jumping in place to 13 after entering at 23 the previous week. The album, *Justification*, which had long dropped out of the charts, re-entered on the

### THE LIGHTNING SEEDS



back of the single's success, and always worked really well with our audience and this song gradually dominating airplay. Virgin 1215's assistant programme director Geoff Holland says, "The Seeds have



Title (Artist)		No. of plays	
Rank	Label	Week	Total
1	EIGHT FOR SOBE EYES (M. Prazak) (Reconstruction)	1	72
2	4 TRUE FAITH (New Order (Epic))	26	66
3	5 NO MORE I LOVE YOU (Anita Lennox (P&G))	60	60
4	20 OPEN YOUR HEART (Anita Lennox (P&G))	72	51
5	1 THINK TWICE (Celine Dion) (Epic)	69	45
6	3 WHEN WE DANCE (Sine (A&M))	42	45
7	10 THIS COWBOY SONG (Sine (A&M))	41	44
8	18 RUN AWAY (Vic Soave (The New MCs) (Capitol))	41	44
9	17 REACH UP (P!nk) (Parelo (Atlantic))	41	44
10	1 TELL ME WHEN (Anita Lennox (P&G))	50	42
11	1 SHE'S A RIVER (Sade (Epic))	27	41
12	8 INDEPENDENT LOVE SONG (Sade (Epic))	18	33
13	25 OVER MY SHOULDER (Mk & J) (The Weathermen (Epic))	17	32
14	17 CALL IT LOVE (Sade (Epic))	16	31
15	20 DON'T GIVE ME YOUR LOVE (Anita Lennox (P&G))	16	31
16	8 RUN TO YOU (Rachael Parham) (5)	16	29
17	14 I'LL STAND BY YOU (Prinzems (VIRG))	16	29
18	7 WE HAVEN'T ALL THE TIME IN THE WORLD (Louis Armstrong (JRM))	16	29
19	18 CRAZY (Sade (Epic))	16	28
20	19 CRUSH WITH EVELINE (New Musical (Epic))	9	25
21	17 SECRET (Madonna (Maverick))	23	23
22	17 OH BABY L (New Edition) (A&M)	23	23
23	1 ALL I WANNA DO (Sheryl Crow (A&M))	18	20
24	25 ALWAYS (Ban Joni (Jive))	0	20
25	40 SOMEDAY I'LL BE SATURDAY NIGHT (Ban Joni (Jive))	0	20
26	34 WHATEVER (Sade (Epic))	13	13
27	38 I'VE GOT TO GO BACK (New Edition (A&M))	12	13
28	17 ANOTHER NIGHT (Vic Soave (The New MCs) (Capitol))	37	13
29	33 BABY I LOVE YOUR LOVE (Vic Soave (The New MCs) (Capitol))	11	12
30	30 MIDNIGHT AT THE OASIS (Brand New Heavens (A&M))	8	11
31	35 SEVENTEEN (Lolita (Mercury))	9	11

## 95.8 CAPITAL FM

LONDON

Title (Artist)		No. of plays	
Rank	Label	Week	Total
1	1 NO MORE LOVE YOU (Anita Lennox (P&G))	50	47
2	1 THINK TWICE (Celine Dion) (Epic)	43	43
3	1 OVER MY SHOULDER (Mk & J) (The Weathermen (Epic))	49	43
4	4 SHE'S A RIVER (Sade (Epic))	45	40
5	7 BELIEVE (Brooke Hogan (Mercury))	42	39
6	7 COWBOY DREAMS (Lenny Kravitz (Atlantic))	42	37
7	5 TELL ME WHEN (Anita Lennox (P&G))	43	37
8	18 YOU'RE NOT GOOD (Anita Lennox (P&G))	24	37
9	3 TOTAL ECLIPSE OF THE HEART (Mick Fleetwood (Rage Of Fire))	48	36
10	49 THIS COWBOY SONG (Sine (A&M))	14	36
11	25 WHOPPO! NOW (Ban Joni (Jive))	14	36
12	11 BEDTIME STORY (Madonna (Maverick))	11	35
13	19 SOMEDAY I'LL BE SATURDAY NIGHT (Ban Joni (Jive))	29	34
14	14 YOU ARE EVERYTHING (Madonna (Maverick) (Capitol))	30	30
15	25 EVERLASTING LOVE (Sade (Epic))	13	29
16	22 THE ONLY ONE (Sine (A&M))	17	29
17	10 INDEPENDENT LOVE SONG (Sade (Epic))	39	27
18	10 FOR YOUR LOVE (Sade (Epic))	9	26
19	19 OPEN YOUR HEART (Anita Lennox (P&G))	37	22
20	11 WE'VE GOT TONIGHT (Sade (Epic))	26	22
21	20 DON'T GIVE ME YOUR LOVE (Anita Lennox (P&G))	20	22
22	36 FOR GOOD (Take The Hit) (0)	0	21
23	10 I'VE GOT A LITTLE SOMETHING FOR YOU (Mk & J) (Columbia)	10	19
24	13 JULIA (Sade (Epic))	16	19
25	18 CALL IT LOVE (Sade (Epic))	14	14
26	25 REACH UP (P!nk) (Parelo (Atlantic))	14	13
27	25 HERE AND NOW (Daddy Yankee) (A&M)	14	13
28	38 AS I LAY ME DOWN (Sade (Epic)) (Columbia)	6	11
29	12 STAY ANOTHER DAY (Vic Soave (The New MCs) (Capitol))	6	11
30	31 ALL I WANNA DO (Sheryl Crow (A&M))	13	10



# THE OFFICIAL CHARTS -

AW **music week**  
 WAS USED BY

TOTP

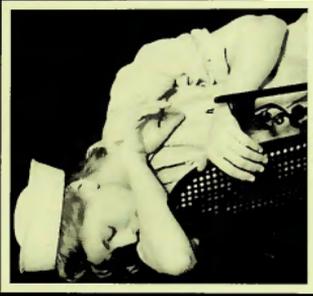


# SINGLES

## 1 THINK TWICE

	Celine Dion	Epic
3	I'VE GOT A LITTLE SOMETHING FOR YOU MNS	1st Avenue/Columbia
6	DON'T GIVE ME YOUR LIFE Alex Party	Systematic
2	NO MORE 'I LOVE YOU'S' Annie Lennox	RCA
4	SET YOU FREE N-Trance	All Around The World
7	REACH UP PAPAS GOT A BRAND NEW PIE BAG Perfetto Alcazar	Reflex/East West
9	SOMEDAY I'LL BE SATURDAY NIGHT Bon Jovi	Jamco
4	BEDTIME STORY Madonna	Maverick/Sire
10	HERE COMES THE HOTSTEPPER Ini Kamoze	Columbia
10	PUSH THE FEELING ON Nightcrawlers	frr
11	COTTON EYE JOE Rednex	Internal Affairs
11	RUN AWAY (MC Sar &) The Real McCoy	Logic/Arista
17	OUR RADIO ROCKS PJ And Duncan	XShyftym/Telstar
14	INDEPENDENT LOVE SONG Scarflet	WEA
15	THE BOMBI (THESE SOUNDS FALL INTO MY ...)	Buckbeats
16	BELIEVE Elton John	Rocket
17	AXEL F/KEEP PUSHIN' Clock	Media/MCA
18	TOTAL ECLIPSE OF THE HEART Nicki French	Bags Of Fun
16	TOCCATA & RUGUE Vanessa-Mae	EMI
15	CALL IT LOVE Deuce	London
25	OVER MY SHOULDER Mike And The Mechanics	Virgin
22	WAKING UP Elasticita	Deceptive
23	THIS TIME/RESPECT Judy Cheeks	Positive
24	RAVE/RANCE Bill Whelan feat. Anwarq and The GETE Concert Orchestra	Star

# SOPHIE B HAWKINS



As I Lay  
 Me Down

# ALBUMS

## 1 THE COLOUR OF MY LOVE

	Celine Dion	Epic
2	PARKLUFF Blur	Food/Parlophone
3	MAXINGUAVE Tricky	4thB Way
4	CROCODILE SHOES Jimmy Nail	East West
5	SINGLES The Smiths	WEA
6	PAN PIPE MOODS Free The Spirit	PolyGram TV
7	CARRY ON UP THE CHARTS - THE BEST OF THE BEAUTIFUL SOUTH	Galliss
8	DEFINITELY MAYBE Oasis	Creation
9	BIZARRE FRUIT M People	Deconstruction/RCA
10	PROTECTION Massive Attack	Virgin
11	THE HITS Garth Brooks	Liberty
12	ALWAYS & FOREVER Eternal	1st Avenue/EMI
16	NO NEED TO ARGUE The Cranberries	Island
10	DUMMYP Portishead	Go Beat
11	VIOLIN PLAYER Vanessa-Mae	EMI
7	GREATEST HITS Bob Seger And The Silver Bullet Band	Capitol
57	THE ROAD TO HELL Chris Rea	East West
63	TANGO IN THE NIGHT Fleetwood Mac	Warner Bros
18	FIELDS OF GOLD - THE BEST OF Sting	A&M
40	PSYCHE - THE ALBUM PJ And Dunean	XShyftym/Telstar
21	MONSTER REM	Warner Bros
22	PURPLE RAIN Prince	Paisley Park
23	WELCOME TO THE PLEASUREDOME Frankie Goes To Hollywood	ZTT



# mirror

4 3 95

## Chester in rift with pulse 8

Cowboy Records is under a cloud once again this week following the alleged ousting of its founder Charlie Chester. The label, which has had regular club hits with acts such as Secret Life and Devo Vu, was rescued from financial collapse last year when Frank Sonesom's Pulse 8 label bought two thirds of the company.

But a dispute between the two men has left Chester's role as head of A&R and the future of the Cowboy label in doubt. Chester alleges Pulse 8 has locked him out of his office and attempted to dismiss him from his job.

As part of the Pulse 8 deal, Chester became a director of Cowboy Records but he alleges that Pulse 8 has been trying to buy out his 30% share in the label since January. "We had a meeting where they told me that they wanted me out of Cowboy and wanted to

buy my share. I said I wasn't interested and they then started threatening me with the sack for breach of contract," says Chester.

Shortly after this, Chester says, he received a letter on Cowboy-headed paper telling him he was no longer head of A&R and listing a number of reasons for his dismissal.

Chester is determined to fight for his job. "I feel they can't sack me because I'm a director and they'd have to call a meeting of directors to do so," he says. The label's forthcoming releases include a new single and album by the group Devo Vu, who according to Chester, are backing him in his dispute.

When contacted by Record Mirror, Pulse 8 managing director Frank Sonesom said, "I've got no comment to make at this time and I'm surprised that Charlie is making such rash statements."



The past year has seen the emergence of more quality British r&b and soul tracks than ever, with current examples such as Kreuz's 'Slap 'N Tickle', Traca's 'Treat You Right' and now Beverley Knight's 'Flavour Of The Old School' perhaps the best of them all. The 21-year-old Knight, another product of the Midlands gospel circuit that has so far produced Ma Colours and The Escoffiers, has hooked up with production team 2B3 for her single. The record is the first release on the reshaped Dome label, which is now an indie having ended its association with

Chrysalis/EMI. The label will now be run as two separate imprints with Dome concentrating on r&b releases, from such artists as Knight and Sinclore, while another, as yet unnamed, imprint will look after the dance material from the likes of Rio & Mrs. Dome managing director Peter Robinson had an American r&b number one in the Eighties with Five Star and sees similar potential in many of the new UK acts. "I really feel that at the moment some of the UK acts have a real possible shot at success in the US. There's certainly no shortage of good talent out there in Britain," he says. Beverley Knight's 'Flavour Of The Old School' is released on March 20.

## British artists get brilliant start in us

British labels and artists will be receiving a significant boost in the US with the arrival of Brilliant. EMI's new US dance label.

Positive and Cooltempo are the first two UK labels whose product will be offered a US outlet through Brilliant. Its

first release is to be Positive's 'Judy Cheeks' single 'Rescue', due out in the US on March 7.

Although successful throughout Europe and the Far East, Positive has previously had no Stateside profile. "It's a great step

forward," says the label's A&R manager Nick Haikes. Cooltempo will be releasing the Tyrrel Corporation's 'Better Days Ahead' through Brilliant in March.

Aside from UK projects, Brilliant will also be originating its own material.

## inside

- 2 a-bloc label spill keeps underground alive
- 3 now labor starts record dj
- 5 house dj george morel picks his classic cuts

## club chart:

1 SHELTER ME Crucial

## cool cuts:

1 CLIMAX Carl Craig presents Paperclip People

for reader's benefit  
newcastle, tuesday payable  
111 cambridge, 4th avenue  
131 kildermister, linz  
146 mansfield, village  
175 swindon, calico  
reeding, stupa

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**Club:**  
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**Capacity/PA/  
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Trance Jam)', Tocayo  
'Live In Peace', Molorman  
'Nightfall'.

**DJ's view:**  
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audience. It is one of  
Oxford's top nights.' -  
Mike C.

**Industry view:**  
'Big Love Space Academy  
is the country club  
venue, kicking sound  
system and good DJs  
who play good tunes and  
make sure the crowd  
comes back every time.' -  
Derek James, Pharoah  
Records.

**Ticket price:**  
£5/£6; £1 off for  
concessions.

# e-bloc label split keeps underground spirit safe

Manchester's Eastern Bloc is splitting its record label into two different sectors with a new imprint EBU - Eastern Bloc Underground - now handling the label's more underground side. New label EBU will be run out of the long-standing Manchester shop and be AS&B'd by the shop's co-founder and manager John Berry. "The need for another label was pretty obvious," says Berry. "There was too

much diverse music getting released on one label. We want to keep EBU strictly on the underground level." The first release on EBU will be PIMP's 'The Light', which has been licensed from the currently hot Dutch label Touché. "It was the sound we were looking for and we'd admired the Touché label for a while. It reflects the shop and what we're into," explains Berry.

Future releases will include Brutal Bill's 'Leo, Leo', with John McCready remixes, and Jinx's 'Dark Vibes EP'. EBU will be run independently of the main Eastern Bloc label. "I'm running it as if it was a shop label, on a shop's budget. Big labels have to look at things from the money point of view but with a small label you can think, 'That's a good record I'd like that on my

label," says Berry. Although not particularly looking for his, the experience of Atlantic Ocean's 'Atlantic Ocean' - a Top 20 hit for Eastern Bloc - has taught Berry not to speak too soon. "The 'Atlantic Ocean' track was just licensed as a credible track which we thought would stand up to speak too soon. We did it even just a barcode on it to start with," he says.



New Electronica has fast made a name for itself on the techno/electronic music scene with a series of excellent releases featuring some of the music's biggest names. The latest release, 'Volume 5', concentrates on the UK techno scene with contributions from artists such as Dave Angel, Rolo, Bandulu, Russ Gabriel and Luke Slater under various pseudonyms. Wrapped up in New Electronica's impressive packaging, RM has five copies of the new CD to give away. Just answer this question: if the following is not a techno artist? (a) Derrick May (b) Autechre (c) The Chieftens. Answers to *Electronica Competition*, *Record Mirror*, Ludgate House, 245 Bricklayers Road, London SE1 9UR by March 6.



## witchdoctor casts his first spell on uk

With the massive Strictly Rhythm hit 'Witchdoctor', Armand Van Helden confirmed his position as one of the brightest new talents to have emerged on the dance scene from America's east coast. His profile on this side of the Atlantic has been further increased by remixes for the likes of Barbara Tucker, The Real McCoy, Kim English and Vida Simpson. Next month will see the DJ's first trip to the UK and, although he may get treated like a hero, Van Helden is wary of too much adulation too quickly. "I still always drop my music on to my friends before I turn it in to the label. It helps because they're so critical and will not just tell me what I want to hear," says the 24-year-old. Van Helden is now working on a follow-up to the 'Witchdoctor EP' which is due for release after Easter. His UK dates are: Ministry Of Sound (April 7), House Of Windsor (8) and Voodoo Rooms (9) in Glasgow.

## deep freeze melt your ears with lp move

Increasing numbers of dance acts are preferring to show their talents across an album rather than limit themselves to 12-inch singles. The latest act to opt for the more comprehensive approach is Deep Freeze Productions whose new album 'Slow Bone' will be released at the end of the month. Best known for the single 'Isel Ya' Body', Deep Freeze have also had success remixing for the likes of the James Taylor Quartet, Ruby Turner and rising star Shoto,

who the team have also produced. Included on 'Slowbone' is 'Sometimes', a track currently much in favour on the jazz scene and, on a similarly laid-back tip, 'Slapper' and 'Showdown At Voodoo Creek', both of which have been featured on BBC2's Rough Guide series. Their album completed, Deep Freeze are now working with 'hip hop poets' Stephanie and on new singles for Shoto and Shoh.



# freak power

TURN ON, TUNE IN, COP OUT

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# Shop

focus

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wear; March launch of full  
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Germany and elsewhere.

**Owner's view:**  
"The hardcore scene has  
progressed in the past few  
years, now there is down-  
to-earth music and good  
artists. A couple of years  
ago hardcore records were  
all in paper sleeves, now  
you hardly ever see one.  
People are keen to make  
the scene presentable. The  
underground has been  
developed as far as it can  
go - you need majors to  
sell loads of records, but it  
doesn't mean you've sold  
out. There's less togga  
now and there's more  
intelligent stuff which  
more people can relate to."  
- Steve Lyall.

**Distributor's  
view:**  
"Section 5 is one of the  
most efficient shops I deal  
with. Steve phones me  
every day and comes in  
once a week and we give  
each other promos." -  
Lance Phipps, Vinyl  
Distribution.  
**D.J.'s view:**  
"I've been going there  
since it opened. They've  
got a good range of jungle  
and they get me dub  
plates as well. If they only  
have three or four copies  
of a record they make sure  
I get one." - Kenny Ken.

**club & shop focus  
compiled by sarah davis.  
tel: 081-948 2320.**

# COOL cuts

- 1** (4) **CLIMAX**  
Carl Craig presents Paperclip People **Open**
- 2** **NEW**  
**NOT OVER YET** Grace  
Featuring the much talked about BT remix
- 3** (1) **ALWAYS** Tin Tin Out featuring Espirito **Perfecto**
- 4** **NEW**  
**DIRECT ME** The Rease Project  
With an epic Sasha remix and more to come **Hooj Choons/WEA**
- 5** **NEW**  
**SEX LIFE** Geoffrey Williams  
With coaking cuts from Armond Van Heiden **Six6**
- 6** (2) **SPIRIT INSIDE** Spirits **Hands On**
- 7** (8) **CLOSE TO YOU** Brand New Heavies **MCA**
- 8** (13) **SAVE IT TILL THE MOURNING AFTER** Shut Up And Dance **fttr**
- 9** **NEW**  
**EVERYBODY ON THE FLOOR** Tokyo Ghetto Pussy  
Dead cheesy Euro-disco with an irritating Doop-like appeal **Pulse 8**
- 10** **NEW**  
**LET'S START OVER** Pamela Fernandez  
Classy NY garage **Sony**
- 11** (12) **MOVE THAT BODY** Nush **Cutting**
- 12** **NEW**  
**LEGENDS OF THE DARK BLACK** Wildahid  
Mr Wildfrox back with a bang **4th & B'way**
- 13** **NEW**  
**AHONGAY** Inner City  
Available at last with new mixes from Davo Clarke **Hi-Life**
- 14** **NEW**  
**ORIGINAL** Letfield **Six6**
- 15** (17) **KEEP THE FIRE BURNIN'** Dan Hartman starring Loleatta Holloway **Hard Hands**
- 16** **NEW**  
**ROOTS REVOLUTION** Ashley Beedle  
Excellent EP of cross cultural house **Columbia**
- 17** **NEW**  
**DON'T YOU WANNA BE MINE** The Real Deal  
With mixes from Loveland and Spice Of Life **Narcotic**
- 18** **NEW**  
**ONE EARTHBEAT** Dum Dum  
Well produced underground progressive house **X-Clusive**
- 19** **NEW**  
**3 MINUTE WARNING** Yum Yum  
303 track with new mixes **Whoop**
- 20** **NEW**  
**REAL LIES** Acorn Arts  
Unusual combination of reggae vocals and Acorn Arts' trance groove **Sperm**  
**Conscious**



a guide to the most essential new club tunes as featured on Tim's "essential selection", with extra bonus broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from leading clubs and the following states: city sounds/tying/zoom/block market (London), eastern bloc/underground (Manchester), 23rd precinct (Glasgow), 3 beat (Liverpool), warp (Sheffield), trac (Newcastle), joy for life (Nottingham).



out march 13

## Special issue

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# ON A POP TIP

## club chart

compiled by alan jones from a sample of over 500 dj returns (fax: 071-928 2881)

**1** **DON'T GIVE ME YOUR LIFE**  
Alex Party UMM/Systematic

**2** **OPEN YOUR HEART**  
M People Deconstruction

**3** **REACH UP (PAPA'S GOT A BRAND NEW PIG BAG)**  
Perfecto All Starz Perfecto

**4** **AXEL F/KEEP PUSHIN'**  
Clock Media

**5** **IT'S A RAINY DAY**  
Ice MC WEA

**6** **SET YOU FREE**  
N-Trance All Around The World

**7** **THE REAL THING NYG featuring Donovan Blackwood**  
1st Avenue/WEA

**8** **RUN AWAY (MC Sar & The Real McCoy)**  
Logic

**9** **SUDDENLY**  
Sean Maguire Parlophone

**10** **PUSH THE FEELING ON**  
Nightcrawlers frrr

**11** **YOU'RE NO GOOD**  
Aswad Bubblin'

**12** **BURNING UP**  
Tony De Vit Icon

**13** **OH! WHAT A WORLD**  
with Colette Sister Bliss A Hooj Choon/Go! Beat

**14** **BUBBLING HOT**  
Pato Banton with Ranking Roger Virgin

**15** **TOTAL ECLIPSE OF THE HEART**  
Nicki French Love This

**16** **THINKING ABOUT YOUR LOVE**  
Phillip Leo EMI

**17** **BEDTIME STORY**  
Madonna Maverick/Sire

**18** **ROCKIN' MY BODY**  
The 49-ers featuring Ann-Marie Smith Media

**19** **PASSION**  
Jon Of The Pleased Wimmin Perfecto

**20** **ALL I WANT**  
Those 2 Girls Final Vinyl/Arista

**21** **RESPECT**  
Judy Cheeks Positiva

**22** **THE BOMB! (THESE SOUNDS FALL INTO MY MIND)**  
Kenny 'Dope' presents The Bucketheads Positiva

**23** **ANYTHING YOU WANT**  
Jodie Mercury

**24** **IT'S A LOVING THING**  
CB Milton Logic

**25** **STAYING ALIVE**  
Stevie E & The N.A.N. Tug

**26** **COTTON EYE JOE**  
Rednex Jive

**27** **THESE ARE THE DAYS/MAN WITH NO NAME**  
The Human League East West

**28** **THE FIRST THE LAST ETERNITY**  
Snap! Arista

**29** **SING IT TO YOU**  
Lavinia Jones Virgin

**30** **UNITED**  
Prince Ital Joe featuring Marky Mark East West

**31** **BABY BABY**  
Corona Eternal

**32** **HERE COMES THE HOTSTEPPER**  
Ini Kamoze Columbia

**33** **THERE IS A STAR**  
Pharao Epic

**34** **I DON'T EVEN KNOW IF I SHOULD CALL YOU BABY**  
Rozalla Epic

**35** **LOVE COME RESCUE ME**  
Lovestation Fresh

**36** **FREE, GAY & HAPPY**  
Coming Out Crew Out On Vinyl

**37** **HUCKLEBERRY JAM**  
Dooop Citybeat

**38** **OUR RADIO ROCKS**  
PJ & Duncan XSRhythm

**39** **EXPRESS YOUR FREEDOM**  
Anticappella Media

**40** **WHEN I KISS YOU (I HEAR CHARLIE PARKER PLAYING)**  
Sparks Logic

THE OFFICIAL CHARTS -

100% Music

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1

3 IVE GO  
2 DONT  
4 NO MK  
5 SET YI  
6 REACH UP  
7 SOME  
8 BEDTI  
9 HERE  
10 PUSH  
11 COTTO  
12 RUN A  
13 OUR R  
14 INDEP  
15 THE BO  
16 BELIE  
17 AXEL  
18 TOTAL  
19 TOCCA  
20 CALL  
21 OVER  
22 WAKI  
23 THIS  
24 RIVEDO  
25 REAL

namecheck: ralph tee @ brad heatrix @ tim jeffery @ andy beavers @ jammin' ben

EMM  
MUSIC

## tune of the week

### boyz II men: 'thank you (remixes)' (motown)

Forget the 12-inch imports and hang on swinging for the official release here featuring Eddie F and Kenny 'Jungle's' incredible Unouchables Remix. On the album, this track is a slice of doo-wop campella with a minimal drum loop and a sparse arrangement. But the Unouchables have reworked the swing rhythms and tied out the production with a new arrangement of string synths and 'upright' bass which fires on all cylinders. Vocally the multi-layered harmonies of the LP version have been toned down in favour of more focused, alternating leads, and the Unouchables have the mix that will beat this track large. **★★★★★** **11**



**CASPAR POUND 'House' (Ascension)**, Mr Rising High has his excellent original 1991 track remixed for '95 by Baby Doc, The Drum Club and Illuzion DJ Francesco Forte (the CD also has the original, Positive Science and Peter Parker & Tom Anderson mixes). Ignore the title though, this is full-on techno house with Forte's mix going a step further with a cool slowed-down break and a sparser Euro dance/techno feel. A pure dance record. **★★★★** **10**

**★★★★** gets a standing ovation and the award for top tune

**★★★★** will bring the house down

**★★★★** a chorus of approval

**★★★★** polite clapping

**★★★★** a bevy of boss and bread rolls

## hip hop

**MASSIVE ATTACK 'The Karmacoma EP' (Virgin)**, Every single that's taken from 'Protection' simply realisms what a wonderful album it is. Here, 'Karmacoma' (a track originally written with Tricky) gets the maximum remix treatment. These include an adventurous, guitar-led Portsmouth mix, a re-recording with an Italian folk band, a James Lovell/JMKLEI Impromptu dub mix and yet more stinging efforts from The Mad Professor. Add to that the previously rare Blocksmith mix

of 'Daydreaming' from 1990 and you have yet another essential package. **★★★★★** **11**

## techno

**FUTURE SOUND OF LONDON 'Far-Out Son Of Lung & The Ramblings Of A Madman' (Virgin)**, Funky techno worked into a frenzy by some fierce hip hop beats is where this one's at. Hard to describe because it simply exists in its own world, 'Ramblings...' is a rude and dirty experiment in sound. Backing it are the more funky ramblings of the previously while-labelled 'Smokin' Japanese Bobe' (also from the live 'ISDN' album) and two new cuts, the irresistibly boss-heavy 'Snake Hips' and 'Ameoeb'. FSOL are out there on their own. **★★★★★** **11**

**YUM YUM '3 Minute Warning' (Sperm)**, Originally out as just one track on an EP this has now been rightly singled out and given a full range of remixes that fully explore the raw potential of the original. The basic 303 treatment is now supplemented with all manner of musical synth breakdowns, scuzzily noises and powerful basslines. There are four mixes and it's likely to get plenty of DJ attention. **★★★★** **11**

**EDDY (Below Left) & Spirits**, Approaching tracks by artists who by no fault of their own are currently hyped up flavours of the month is always a tricky business, and in this case even more so since it's 15 minutes long. Either it's an epic or it's bloody boring. On first listen you're not sure, but by the second or third you begin to become rather excited. The long techno/garage creation is smooth and raw at the same time, building and dropping superbly with sudden changes in rhythm, strange ethereal melodies and a hypnotic quality only Americans can get away with. All the end there's a breakdown with a high-pitched synth solo that lasts forever but does work superbly in a club if you're prepared to go for it. An epic, but takes its time growing on you. **★★★★★** **11**

## albums

**CROWBAR 'The Day The Furniture Argued' (Infinite Mass)**, An odd title maybe, but there's nothing unworldly about the rhythms and tunes jammed into this 70-minute masterpiece. Loaded and X are the mysterious names behind the music and between them have contributed tracks to the Soundclash Republic and Hard Hands labels. 'Furniture' has eight tracks of expertly-crafted techno that range from building trance to sparkling techno and sub-house cuts. The use of a variety of sounds and an eye for club-conscious rhythms is what holds it all together so well. Choice selections are the previous single 'The Towers Of

Babel' and the title track. For lovers of the more techno-wise stylings of Sobres, this is definitely worth a try. **★★★★★** **11**

**HAVANNA 'Hitch' (Limbo)**, Following up ground-breaking early singles like 'Schloom', 'Shift' and 'Ethnic Prayer', comes the long-awaited debut album from this Glasgow-based outfit. A well-crafted blend of house, techno and dubby funk is definitely what you would expect from Havana. Stand-out tracks are 'Spring', 'Azure' and a Winc remix of 'Disorder'. Once again on an underground ad prove they can produce a sound album. **★★★★★** **10**

## eddy (below left) & spirits



**EDDY 'You Bring Out The Best In Me' (Positive)**, South Londoner Eddy returns with the

10: red hot, white, black  
11: newcastle, toronto royalty  
12: cambridge, 4th avenue  
13: fortsummers, linz  
14: manchester, village  
15: manfield, village  
16: swinton, calico  
17: swinton, calico  
18: recording, jigsaw

Chart Beatings  
Covers  
New

17 18 SPT REGAIE  
19 THE BEST OF TREATBEAT  
20 FLAMED HITS & PLATFORM SOUL

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- 29 FOR
- 30 THIS
- 31 EVER
- 32 EVER
- 33 COWI
- 34 HAUN
- 35 HERE
- 36 OPEN
- 37 DELIC
- 38 ALL I
- 39 EVERY
- 40 SELF

Bullethead titles a

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Single of the Month in Select and i-D  
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**MORY KANTE** *Ye Ke Ye Ke'* (going Global Series/Freedom TAP 226), hot on Funckin' for the last three months and now poised to ed ethnic Afro-occid classic is powerfully revamped in Roman Zenker & Oliver Gonzalez's fluttery throbbing **127.9-03pm** Hardfloor Mix and quavory blue washed Dub, here again with Morlin Young's more lightly infectious waltz topping **125.20pm** *Love And Remix* from the summer of love... **THE ROCKFORD FILES** *You Sexy Dancer* (Escape/JAPE 7, 3MV/SM), instrumental but for some 'til on the floor' female whispering midway, Bourne-mouth jocks Ben McCall & Matt Brooks's simple shindig throber has synthetic strings washed **132.1-132.20pm** Original and mealer pounding **132.2-132.10pm** Jim's Versions, moodier honey sugary dtd, lumbing **0-331-03pm**... (Media/MCA MCST 2021), repetitively stunted cheesy lolo throber's galloping **0-134.7-03pm** Coppello Club and more exciting jangler **0-130.7-03pm** ClubHouse

Mixes, here with rampaging blippy 139.70pm Pimox. Nu-En-Eng' and rumbling jiggy **120.75pm** VIP 'London' Mixes instead of the original Impor's Gargozola stuffed searing **0-138-03pm** Mars Plastic and jugged **1230pm** R/R Zara Mixes (with **130-135-03pm** Coppello and **0-131-03pm** ClubHouse Mixes on Italian Media Records MR 628)... **SPARKS** *When I Kiss You (Hear Charlie Parker Playing)* (Logic/Arts) **74321-26427-1**, BMG), hot Shop Boys-ishly muted galloping cheesy **138.30pm** *The Boatmasters* Fall-Grown Dub and frantic pulling jingly **153.1-153.2-03pm** Oliver Lieb Vocal Mix, just chorused 'fronzier swirling blippy **138.60pm** Red Jerry Remix, yocal-less beater bounding **153.1-153.2-03pm** Progress When I Dub You... **DRIZ-ABONE** *Real Love* (Fourth & Broadway 12 BRW/311) 311), soulful 199d debut newly reworked it seems by Kimberly Peel with piano jobbed scurrying good **126.90pm** Kush Glamour Mix, jerkily loping **123.30pm** Masters At Work Detached Mix, still slowly undulating **0-105.50pm** Album Version, stinker **102.80pm** Masters At Work R&B Mix and judery

rolling **103pm** R&B Real Rub spread now out two 12-inchers, the second apparently also adding 'Brightest Star' remixes (when twipack promo instead the superb 'Gaming Hoppa' in sultry rolling **86.60pm** Album Mix, **85.00pm** Bone lat, **86.70pm** Muff and jurg-talia **0-184-03pm** Levitties Remixes)... **RAJA-NEE** *Turn It Up* (Perspective A&M:PM **837-447-1**), Chicago diva's Isley Brothers *Make Me Say It Again* (Gir) based super sultry reggae tinged soul shuffler, an impromptu last autumn, with gently jugged stinky **96.30pm** Album Version and funkier **0-96.30pm** Turn It Up Louder (Jam & Lewis), rap started rolling **86.40pm** Turn It Up Smooth (The Arsenal Remix), chunkier lurching **0-96.6-03pm** Turn It Up High (Dol Of Funky Records JUCET1 GRP/P), sweet Tropic cool and hussy Sweet Success DJ foisted soulful good jingly **86.9-03pm** R&Bmagic Sweaver, with lowly rolling chunkier **84.60pm** Licence Lovers and currently inevitable **0-171.7-03pm** *Jungle Love*' Mixes... **THE SPHRIX** *'What Hope Have I'* (Champion CHAMP

**12.318**, BMG), Rolo & Rob D's Soaring admission wuffed gossipish lurching chugger remarkably remains **1260pm** on twipack promo in their 'The Big Mix, disjointed Our Tribe Mix and boss heavy 'The O's' Mix, Damon Rochester & Kon Friedman's superb brightly cantering *Serious Rose* Mix, Junior Vasquez's staccato Junior's Factory Mix and stately Dub... **GLOWORM** *Young Hearts* (Goi Beat GDDX 125, P), gruff Seneca Johnson toad pop canham promo tein-packed with cooly toting galloping **0-129.00pm** Reluctant Remix, bass-snapped shindig juggy **1290pm** Rolo & M's Mix and drooped spore then throbbing blippy **M&R** & R's Dub Mix, sultry fluffly galloping Jerky **0-132.9-03pm** Tall Paul Mix and instrumental, **Reel 2 Reel** synths shuffling **126.60pm** Ezzek 'More Moralo Mix... **DISCOTTE 1** *Heat A Man* (Wize Wize 20 GRP/W), Disco Gary's vanDambusch created beaterily bounding **1311pm** postcard's Original Mix, Hard 2 Dance Wizz and Remix and twittering jangly **DiscoBots** Nu-N&R Remix, lovely Jazz piano rippled tapping **Buttery 1220pm** *Gel It On* (beating Or Magic)... **JESTOFUNK** featuring *De Ca Rogers* 'Can We

*Live?* (Deconstructed DCD1995 017, RTM/P) former Italian Impor's *Ca Ca* moaned churning scomb **0-121.90pm** Club Mix plus here Forley & Heller's acidgully synthed tapping fluffery **1250pm** dech Moter and lighter toting Fire Island Vocal Mixes, launching an occasional offshoot... from deconstruction **THE TABER-NACLE** *'I Know The Lord'* (Good Groove 12G01, TRC/B/M), Radio One plugged inspirational slender sampling e-mouvent 1940s gospel accented by the late Bessie Griffin, with piano planked breezy **129.8-03pm** The Lord's Anthem, organ whizzed murky patterer **0-123.80pm** The Devil's Dub... **THE PRODIGY** *Poison* (XL-Recordings XL1-58), paradoxically ruminating incoherent dub jell, perhaps less of a drastic pace change than of first it seems as on **330pm** 12 inch it can't be played at 45rpm to become jangle languid the second part of each split **109.1/147.2-03pm** RPN), with **104.1/140.50pm** 95 CD, getting **0-103.7/139.90pm** Environmental Science Dub Mix and rocky percussive **109.1/147.2-03pm** 'Rat Poison' versions, already frantic fluttering blippy **0-149.7-03pm** *Solitude*...

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- 26 39 SELF
- 37 40 SELF

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24	REAL LOVE	Drizabone	4th+5Way
25	BURNING UP	Tony De Vito	Icon
26	BABY	Rezzala	Epic
27	BUMP N' GRIND	R Kelly	Jive
28	FOR YOUR LOVE	Stevie Wonder	Motown
29	THIS COWBOY SONG	Sting	A&M
30	EVERLASTING LOVE	Gloria Estefan	Epic
31	EVERY TIME YOU TOUCH ME	Moby	Mute
32	COWBOY DREAMS	Jimmy Nail	East West
33	HAUNTED BY YOU	Gene	Costermonger
34	HERE AND NOW	Del Amitri	A&M
35	OPEN YOUR HEART	M People	Deconstruction/RCA
36	DELICIOUS	Shampoo	Food/Parlophone
37	ALL I WANT	Thussé 2 Girls	Final Vinyl/Arista
38	EVERY DAY OF THE WEEK	Jade	Giant
39	SELF ESTEEM	Offspring	Epic

⚡ Bullseye titles are those with the biggest sales gains over last week

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2	DANCE MANIA 95 - VOLUME 1	Fun Music
3	ELECTRIC DREAMS	Polygram TV
4	THE BEST FUNK ALBUM IN THE WORLD... EVER!	Vega
5	THE ULTIMATE SOUL COLLECTION	World Music
6	NEW SOUL REBELS	Global Television
7	PULP FICTION (OST)	MCA
8	DANCE 95	Vega
9	ENDLESS LOVE	Polygram TV
10	THE AWARDS 1995	Columbia
11	THE BEST FUNK ALBUM IN THE WORLD... EVER!	Vega
12	GIRLS AND GUITARS	Soul Train
13	BORN TO BE WILD	Mo'Narc
14	ENERGY RUSH 19	Dino
15	ROCK ANTHEMS	Dino
16	THE LOVE ALBUM	Vega
17	100% HOUSE CLASSICS - VOLUME 1	Star
18	SOFT REGGAE	Star Television
19	THE BEST OF HEARTBEAT	Columbia
20	FLARED HITS & PLATFORM SOUL	Vega

24	THE BEST OF BON JOVI	Mercury
25	SMALL SLEEPER	Inbient
26	HATFUL OF HOLLOW	WEA
27	THE QUEEN IS DEAD	WEA
28	CHILL OUT	John Lee Hooker
29	MEN AND WOMEN	Simply Red
30	DIAMONDS AND PEARLS	Prince & The New Power Generation
31	GOOD NEWS FROM THE NEXT WORLD	Simple Minds
32	BEDTIME STORIES	Madonna
33	KING BELLY	Maverick/Sire
34	IT'S FIVE O'CLOCK SOMEWHERE	Slash's Snakepit
35	STRANGEWAYS, HERE WE COME	The Smiths
36	LIKE A PRAYER	Madonna
37	STEAM	East 17
38	THE LOST RECORDINGS	Gleam Miller
39	DOOKIE	Green Day
40	REPRISE	Reprise

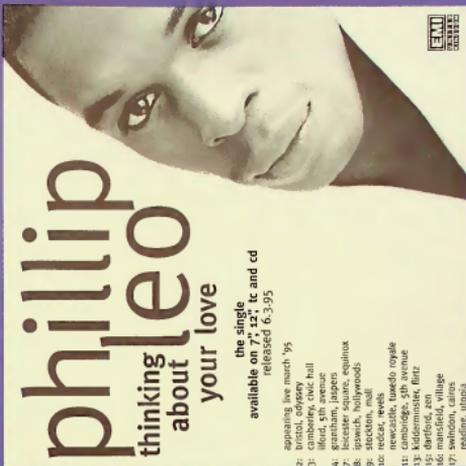
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- 5: pop, indie, soul
- 6: grunge, japers
- 7: lo-fi, square, equinox
- 8: smooth, hollywoods
- 9: funk, soul
- 10: rock, new
- 11: newwave, techno, royal
- 12: folk, indie, 20 avenue
- 13: indie, soul, funk
- 14: funk, soul, funk
- 15: funk, soul, funk
- 16: mainstream, village
- 17: funk, soul, funk
- 18: funk, soul, funk
- 19: funk, soul, funk
- 20: funk, soul, funk

EMI  
REPRISE



# US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	TAKE A BOW Madonna (Atlantic)	25	FREAK LIKE ME Adele Howard (Decca/Dart)		
2	CREEP T.I.C. (Epic)	27	CONSTANTLY Immature (MCA)		
3	ON BENDED KNEE Boyz II Men (A&M)	28	I MISS YOU 1130 (Arista)		
4	CANDY RAIN Scars For Real (A&M)	29	EVERLASTING LOVE Dennis Eriksen (Epic)		
5	BABY B-Real (Arista)	30	I WANNA BE DOWN Boyz II Men (Arista)		
6	ANOTHER NIGHT Real 4 Life (Arista)	31	THANK YOU Boyz II Men (Arista)		
7	YOU GOTTA BE GAY Jay-Z (Roc-A-Fella)	32	BANG AND BLAME NW (Warner Bros)		
8	IF YOU LOVE ME Houston (A&M)	33	TOOTSEE ROLL 89 (99-9)		
9	STRONG ENOUGH Sheryl Crow (Arista)	34	ILL MAKE LOVE TO YOU Boyz II Men (Arista)		
10	ALWAYS Jackson (Arista)	35	YOU GOT IT Boyz II Men (Arista)		
11	HOLD MY HAND Herbie & The Bonfish (Arista)	36	SHORT DICK MAN DJ Spinz (Giant)		
12	SUKIYAKI L'Orsi (Real/Placed)	37	HOUSE OF LOVE Pro-Gem with Vince E. (A&M)		
13	16 POPPA/WARNING The Notorious B.I.G. (Arista)	38	YOU WANT THIS/GO LOVE GROOVE James Jackson/Wang (Arista)		
14	I KNOW Queen Latifah (Arista)	39	RED LIPS SPECIAL T.I.C. (Epic)		
15	YOU DON'T KNOW HOW IT FEELS Tom Petty/Warren Zevon (Arista)	40	HOLD ON James Brown (Arista)		
16	BEFORE LET YOU GO Blackstreet (Dinosync)	41	MENTAL PICTURE Jay-S (Sire)		
17	IF YOU THINK YOU'RE LOVING ME Celine Dion (Jive)	42	FEEL THE LOVE OF S A Love Thing II Hard Days (Arista)		
18	I'M THE ONLY ONE Christian Eriqnde (Arista)	43	GET DOWN Craig Mack (Jive)		
19	THE RHYTHM OF THE NIGHT Corona (East West)	44	GET READY FOR THIS 2 Unlimited (Shakira)		
20	IF I WANTED TO TAKE THE... Melissa Edinger (Epic)	45	I'LL STAND BY YOU The Presidents (Giant)		
21	THIS 'N' GAME WE PLAY Sublime (Jive)	46	100% PURE LOVE Corina Walters (Arista)		
22	IN THE HOUSE OF STONE AND LIGHT Marc Page (Arista)	47	ALL I WANNA DO Sheryl Crow (A&M)		
23	THE SWEETEST DAYS Vanessa Williams (Jive)	48	TURN THE BEAT AROUND Diana Gartin (EastWest/Blond)		
24	EVERY DAY OF THE WEEK Luke (Arista)	49	WILD NIGHT John Mellencamp (Arista)		
25	HERE COMES THE HOT STEPPER Koolhausa (Capitol)	50	SECRET (Various) (Arista)		

Charts cover a 10-week period from 4 March 1999. \* Artists are awarded 10 points for those products demonstrating the greatest airplay and sales gain. UK, AC, US, UK signed acts.

# US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	THE HITS Greatest Hits (Arista)	26	THE LONG BLACK VEIL The Chieftans (RCA Victor)		
2	1130 Boyz II Men (Arista)	27	BIG ONES Aretha Franklin (Epic)		
3	DOOKIE Green Day (Reprise)	28	NEW THINKIN' ABOUT YOU Tanya Turner (MCA)		
4	BALANCE Van Halen (Warner Bros)	29	PULP FICTION (OST) Kinross (BMG)		
5	HELLFRIZES Over Eights (Epic)	30	MONSTER FISH Warner Bros)		
6	CRACKED REAR VIEW Huey & The Newstarr (Epic)	31	THE BEST OF Salt (Epic)		
7	CRAZYSXCOOL T.I.C. (Epic)	32	CROSSROAD Ben Jelen (Mercury)		
8	THROWING COPPER Lee (Mercury)	33	CHEEPIN' AN COME UP Bone Thugs N Harmony (Arista)		
9	NO NEED TO ARGUE The Commodores (Arista)	34	SONGS Luther Vandross (Jive)		
10	VITALITY Pro-Gem (Epic)	35	FROM THE BOTTOM UP Brinsford (Arista)		
11	MY LIFE Mary J. Blige (Jive)	36	READY TO DIE The Roots/Real Big (Jive)		
12	THEY HUNG THE MUSIC CLUB Sheryl Crow (A&M)	37	I AIN'T MOVIN' Boyz II Men (Jive)		
13	SMASH Oriship (Arista)	38	THE SIGN Ace Of Base (Arista)		
14	BEDTIME STORIES Madonna (Arista)	39	HOLD ME, THRILL ME, KISS ME Gloria Estefan (Epic)		
15	WILDFLOWERS Tom Petty (Arista)	40	LIVE AT THE ACROPOLIS Van Halen (Pavane/MCA)		
16	MY UNPLUGGED IN NEW YORK Madonna (RCA)	41	PURPLE STAIN Yanni (PolyGram)		
17	BOYS ON THE SIDE (OST) Various (Arista)	42	AUGUST & EVERYTHING AFTER Counting Crows (Geffen)		
18	YES! AM Melissa Etheridge (Jive)	43	THE TRACTORS The Tractors (Arista)		
19	THE LION KING (OST) Various (Walt Disney)	44	RHYTHM OF LOVE Anita Baker (Arista)		
20	GREATEST HITS Bob Seger & The Silver Bullet Band (Capitol)	45	YOU MIGHT BE A REDNECK If... Jeff Bonner/Warren Zevon (Arista)		
21	WEEZER Weezer (Geffen)	46	BREATHLESS Kenny G (Arista)		
22	COCKTAILS The Roots (Geffen)	47	CANDLEBOX Cadillac (Arista)		
23	NO TEND TO MEMENTO TOO SOON The McCrean (Capitol)	48	READY TO RAVE (PREP A PORTER) (OST) Various (Arista)		
24	BRANDY Brandy (Arista)	49	WHO AM I? Jackson (Arista)		
25	THE ICON IS LOVE Boyz II Men (Arista)	50	FIELDS OF GOLD - THE BEST OF Sting (A&M)		

# UK WORLD HITS

## UK WORLD HITS:

The MW guide to the top British performers in key markets (chart position in brackets)

SWEDEN		AUSTRALIA		MACEDONIA		NETHERLANDS	
1 (4)	STAY ANOTHER DAY East 17 (London)	1 (7)	TRIALZ (UP) OF THE NIGHT Scissor 7 (Real)	1 (1)	STAY ANOTHER DAY East 17 (London)	1 (10)	OH BABY... Eternal (J&M)
2 (12)	THEM GIRLS THEM GIRLS Zig & Zag (Arista)	2 (8)	A GIRL LIKE YOU Edwin Collins (MCA)	2 (8)	IF ONLY NEW Tom Jones (WEA)	2 (13)	THEM GIRLS THEM GIRLS Zig & Zag (Arista)
3 (5)	STAY ANOTHER DAY East 17 (London)	3 (5)	STAY ANOTHER DAY East 17 (London)	3 (5)	SHE'S A RIVER Simple Minds (WEA)	3 (16)	ICAN YOU FEEL... Eton John (Mercury)
4 (11)	WHATEVER Dennis (Columbia)	4 (22)	SIGN FOR SORE EYES M People (BMG)	4 (17)	OUT OF TEARS Rolling Stones (Virgin)	4 (22)	MORE I LOVE YOU Arnie Lennox (RCA)
5 (2)	SET YOUR FIRE-N-Trance (Jive)	5 (2)	BABY COME BACK Peter Dinklage (Arista)	5 (-)	-	5 (8)	STAY ANOTHER DAY East 17 (Mercury)

Source: SRI/PIPI

Source: Australian Record Ind. Assn.

Source: Macedonia Television

Source: Sluiching Mega Top 50

# NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	THINK TWICE Carole Dixon (Epic)	21	CALL IT LOVE Bruce (Capitol)		
2	I'VE GOT A LITTLE SOMETHING FOR YOU (Various) (Arista)	22	HERE AND NOW (Various) (MCA)		
3	DON'T GIVE ME YOUR LIFE Alan Parry (Epic)	23	COTTON EYE JOE Andrea (Universal Music)		
4	NO MORE I LOVE YOU'S Arnie Lennox (RCA)	24	EVERLASTING LOVE Dennis Eriksen (Epic)		
5	SET YOU FREE In Trance (A&M/Atlantic)	25	YOU ARE EVERYTHING Melissa Williams/Johnnie Roberts (Capitol)		
6	REACH UP (PIGABAY) Petrus Abrahams (East West)	26	FOR YOUR LOVE Dennis Wardner (Arista)		
7	SOMEDAY I'LL BE SATURDAY NIGHT Ron Jeter (Capitol)	27	SIGHT FOR SORE EYES M People (Epic/Interscope)		
8	BEDTIME STORY Madonna (Arista)	28	WHATEVER CORINA (Capitol)		
9	HERE COMES THE HOT STEPPER Koolhausa (Capitol)	29	WE'VE GOT TONIGHT Bob Seger & The Silver Bullet Band (Capitol)		
10	PUSH THE FEELING ON THE Neighborhoods (Jive)	30	YOU'RE NO GOOD Aesop (Epic)		
11	INDEPENDENT LOVE SONG Scarlett (Jive)	31	TRUE FAITH 94 New Order (Capitol)		
12	OVER MY SHOULDER Mike And The Mechanics (Jive)	32	OUR RADIO ROCKS P.J. Dancer (Mercury)		
13	THIS COWBOY SONG (Various) (Arista)	33	RUN TO YOU (Various) (Epic)		
14	OPEN YOUR HEART M People (Capitol/Interscope)	34	THE BOMM! (THREE SONS FALL INTO MY HAND) The Roots (Capitol)		
15	BELIEVE Glen John (Reprise)	35	AXEL P. Cooks (MCA)		
16	SHE'S A RIVER Simple Minds (Virgin)	36	BUMP 'N GRIND M People (Jive)		
17	COWBOY DREAMS Amyth (Real West)	37	ALL I WANNA DO Sheryl Crow (A&M)		
18	TELL ME WHEN Human League (East West)	38	TOCCATA & FUGUE Vanessa Mae (Epic)		
19	TOTAL ECLIPSE OF THE HEART (Various) (Epic)	39	WHEN WE DANCE Tony (A&M)		
20	RUN AWAY M People (Mercury)	40	STAY ANOTHER DAY East 17 (Arista)		

© RIA. The Network Chart is compiled by ERA for Independent Radio using airplay data from Media Monitor and CRI sales data.

# VIRGIN 1215 CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	PARKLIFE Blur (Real/Parlophone)	21	CHILL OUT John Lee Hooker (Parlophone)		
2	CROCODILE SHOES Amyth (Real West)	22	HANKY PANKY The Roots (Epic)		
3	CASH UP IN THE CHAIRS - THE BUTT OF THE HEAVEN'S BUSH Gorky Park (Arista)	23	TWELVE DEADLY SINS... AND THEN SOME Cyril Levins (Epic)		
4	DEFINITELY MAYBE Oasis (Epic)	24	WORRY BOMBS Enter The Wombats Sea Machine (Epic)		
5	GREATEST HITS Bob Seger And The Silver Bullet Band (Capitol)	25	WORLD OF HORIZONS (Parlophone)		
6	DUMMYP Punkstarr (Epic)	26	THE DIVISION BILL Pink Panther (Epic)		
7	SMART Sleeper (Arista)	27	DOG MAN STAR Sade (Epic)		
8	HOLIDAY NIGHT MUSIC CLUB Sheryl Crow (A&M)	28	SECOND COMING The Roots (Epic)		
9	NO NEED TO ARGUE The Commodores (Arista)	29	EVERBODY ELSE IS DOWN IT'S MY CAN'T WE? The Commodores (Arista)		
10	KING Sade (MCA)	30	BIG ONES Aretha Franklin (Epic)		
11	THE HITS Greatest Hits (Arista)	31	JULIPLICATION Lightning Seeds (Epic)		
12	GOOD NEWS FROM THE NOTY WORLD (Various) (Arista)	32	BEHIND CLOSED DOORS Thunder (Arista)		
13	IT'S FIVE O'CLOCK SOMEWHERE (Various) (Arista)	33	THE QUEEN IS DEAD The Grubs (Arista)		
14	THE SONS (Various) (Arista)	34	LIVE AT THE BBC The Beatles (Capitol)		
15	CROSSROAD - THE REST OF Ben Jelen (Mercury)	35	THE ROAD TO HELL (Various) (East West)		
16	MONSTER FISH Warner Bros)	36	THE GREATEST HITS (Various) (Mercury)		
17	FIELDS OF GOLD - THE BEST OF Sting (A&M)	37	HATFUL OF HOLLOW The Smiths (Arista)		
18	DOOKIE Dennis Day (Reprise)	38	TOMORROW THE GREEN GRASS The Jubels (Mercury)		
19	BEDTIME STORIES Madonna (Arista)	39	TRACY CHAPMAN Tracy Chapman (Epic)		
20	UNPLUGGED IN NEW YORK Madonna (Arista)	40	NEVERMIND Nirvana (Epic)		

© CRI. Compiled by ERA.

# R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributors)
1	1	I'VE GOT A LITTLE SOMETHING FOR YOU	MNS	1st Avenue/Columbia	962026 (SM)
2	2	HERE COMES THE HOTSTEPPER	Ini Kamezu	Columbia	610476 (SM)
3	NEW	MIXMAG CLASSICS	Drazbone	Stress - J (P)	
4	3	FOR YOUR LOVE	Stevie Wonder	Motown CD/TMGCD	1437 (P)
5	NEW	TURN IT UP	Raja Neze	Paradise	SR7481 (P)
6	4	EVERY DAY OF THE WEEK	Jodeci	Grant	7432120241 (BMG)
7	5	BUMP N' GRIND	R Kelly	Jive	JVET 368 (BMG)
8	NEW	JOURNEYS BY DJ - VOLUME 2	Various Artists	Music Union - J/DJ/MC2	0
9	6	YOU ARE EVERYTHING	Melvin Williams & Joe Roberts	Columbia	6011756 (SM)
10	NEW	FREAK LIKE ME	Adina Howard	East West A	4473T (AV)
11	NEW	FREE/SAIL ON	Charitie Moore	Silas/MCA	MCST 2042 (BMG)
12	7	U WILL KNOW	BMJ	Mercury MERK	420 (P)
13	10	JOURNEYS BY DJ - VOLUME 2	Various Artists	Music Union - J/DJ/MC2	0
14	NEW	TASTE YOUR LOVE	Horace Brown	Uptown/MCA	MCST 2028 (BMG)
15	8	ALWAYS AND FOREVER	Luther Vandross	Epic	CD 6811942 (SM)
16	NEW	TREAT U RIGHT	Truce	Big Life	BURT 113 (P)
17	11	CHILL OUT (THINGS GONNA CHANGE)	John Lee Hooker	Portrait/High	CD F930 116
18	14	CREEP	TLC	Arista/LaFace	74321254211 (BMG)
19	13	U BLOW MY MIND	Blackstreet	Interscope A	8222T (AV)
20	12	JOURNEYS BY DJ - VOLUME 2	Various Artists	Music Union - J/DJ/MC2	0
21	15	ALMOST SEE YOU (SOMEWHERE)	Olivia Black	Wild Card	CD CAROW 15 (P)
22	NEW	IF ONLY YOU COULD BE MINE	The Affair	4th B'way	128RW 312 (P)
23	NEW	SUKIYAKI	4 PM (For Positive Music)	London CD/LONDON	359 (P)
24	NEW	LOVE INSIDE	Sharon Forester	fr	FX 263 (P)
25	21	HOOCHIE BOOTY	Ultimate Kees	Wild Card	CD CARDW 14 (P)
26	20	CRY FOR YOU	Jodeci	Uptown/MCA	MCXS 2039 (BMG)
27	17	PROTECTION	Massive Attack	Virgin	WBRT 6 (E)
28	16	YOU DON'T WANNA MISS	For Real	ABM	5803371 (P)
29	19	PRACTICE WHAT YOU PREACH/LOVE IS THE ICON	Beyoncé	ABM	580385 (P)
30	23	I'M GOING ALL THE WAY	Sounds Of Blackness	ABM	5874851 (P)
31	28	LET IT LAST	Carrle Anderson	Circa	YRT 119 (E)
32	27	CRAZY	Eternal	1st Avenue/EMI	CD/CEMK 364 (E)
33	25	GOOD LIFE	EVE	Gazoline Alley/MCST	2038 (BMG)
34	24	OOH AAH (G-SPOT)	Wayne Marshall	Soulzow	SOUL 2022 (US)
35	30	I'LL FIND YOU	Michelle Gayle	1st Avenue/MCA	7432124781 (BMG)
36	29	YOUR LOVE IS A 187	Whitehead Bros	Motown	TMXG 1434 (P)
37	29	GUERRILLA FUNK	Loraine	Virgin	PTYST 100 (E)
38	22	STAY WITH ME (BABY)	Lorraine Ellison	Warner Bros	CD/W 0286CD (P)
39	31	SWEET LOVE	M-Beat featuring Naahm	Rank	RENK 40 (SRD)
40	NEW	HALF THE MAN	Jamiroquai	Sony	SZ 60100208 (SM)

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# DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributors)
1	NEW	PUSH THE FEELING ON	Nightcrawlers	fr	FX 267 (P)
2	NEW	BURNING UP	Tony De Vit	Icon	ICONT 001 (AV)
3	NEW	THIS TIME/RESPECT	Judy Cheska	Positive	127T 20 (E)
4	NEW	IF YOU SHOULD NEED A FRIEND	Fire Island	Junior Boy's Own	JBO 269 (RTM/P)
5	NEW	AXEL F/KEEP PUSHIN'	Clock	Media/MCA	MCST 2041 (BMG)
6	NEW	I'VE GOT A LITTLE SOMETHING FOR YOU	MNS	1st Avenue/Columbia	962026 (SM)
7	NEW	REAL LOVE	Drazbone	4th B'way	128RW 311 (P)
8	NEW	IT'S MY TIME	Jeanie Tracy	Pulse	8 120 DSEX 81 (SMV/SM)
9	NEW	TIME FOR LOVE	Kim English	Hi-Life/Polydor	12H 8 (P)
10	2	PASSION	Jon Di The Pleased Winmin	Perfecto	Y2 084TZ (AV)
11	NEW	STORM	Salt City Orchestra	Tribal UK	TRUK 028 (P)
12	4	I BELIEVE	Happy Clappers	SHINODA	(SRD)
13	NEW	DON'T GIVE ME YOUR LIFE	Alex Party	Systematic	SYSTX 7 (P)
14	6	BEDTIME STORY	Madonna	Maverick/Sire	W 0285TX (AV)
15	3	COLOR OF MY SKIN	Swing 52	fr	FX 256 (P)
16	NEW	TURN IT UP	Raja Neze	Perspective	SR7481 (P)
17	14	TRAIN OF THOUGHT	Escoria	Freedom	TABX 225 (P)
18	NEW	NICE 'N' RUFF EP	Grant Nelson	Nice 'N' Ruff	NRR 019 (P)
19	NEW	FREE/SAIL ON	Charitie Moore	Silas/MCA	MCST 2042 (BMG)
20	7	FEEL IT	Hi-Lux	Cheiky	CHEK12 005 (BMG)
21	1	FEEL IT	Carol Bailey	Multiply	128MULTYR 3 (TRC/BMG)
22	13	REACH UP (PAPA'S GOT A BRAND NEW PIG BAG)	Petera Aliaz	Petera	FAther 107 (P)
23	NEW	I KNOW THE LOVE	The Tabernacle	Good Groove	1266 1 (TRC/BMG)
24	NEW	THE BEAST	Palm Skin Productions	Mo Wax	MW029R (V)
25	NEW	BABY	Rozalla	Epic	6611958 (SM)
26	10	EVERYTIME YOU TOUCH ME	Mo'by	Mute	12MUTE 176 (RTM/P)
27	8	ANOTHER STAR	Kathy Sledge	NRC	DEAX 002 (RTM/P)
28	9	TASTE YOUR LOVE	Horace Brown	Uptown/MCA	MCST 2028 (BMG)
29	NEW	TREAT U RIGHT	Truce	Big Life	BURT 113 (P)
30	NEW	THERE IS A STAR	Pharos	Epic	6611830 (SM)

# DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributors)
1	NEW	MAXINQUAYE	Tricky	4th B'way	BRLP 610/BRCA 610 (P)
2	NEW	NO PROTECTION	Massive Attack	Virgin	WBRLP 2VW5BMC 2 (E)
3	2	CARL COX - FACT	Various	Real	REACTLP 50REACTMC 9 (SRD)
4	1	LEFTISM	Leftfield	Columbia	HANDLP 2YH4NMC 2 (SM)
5	NEW	SHERBET - LICK IT!	Various	ReactLP	57REACTMC 52 (SRD)
6	NEW	ALL THAT MATTERS	Portrait	Capital	EST 225VCTEST250 (E)
7	NEW	CLASSIC DISCO MASTERCUTS	Various	Q2	Q2REACTLP 217C (P)
8	3	DUMSTY	Porthead	Go Beat	82R22120282224 (P)
9	NEW	COAST II COAST	Alkahaliks	RCA	0788366468 (BMG)
10	NEW	BACK TO DA HOUSE	Lokey	Perspective	5480101/5480104 (P)

SPECIALIST CHARTS

4 MARCH 1995

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# VIDEO

This	Last	Title	Artist	Label (distributor)	16	12
1	2	THE RETURN OF JAFAR	Walt Disney	DISNEY	17	17
2	3	ACE VENTURA 'R' DETECTIVE	Warner Home Video	SAIC/28	18	28
3	4	MANCHESTER LTD VIDEO MAGAZINE VOL 2 NO 4	Manchester Ltd	MA/24	19	19
4	5	TOTS TV-EDGEHOG & OTHER STORIES	Central Video	VC/30	20	20
5	6	THOMAS THE TANK ENGINE-ESCAPE	Video Collection	VC/29	21	18
6	7	TOTS TV-CAMEL & OTHER STORIES	Central Video	VC/28	22	16
7	8	VERY BEST OF POSTMAN PAT	BBC/BBC/2/88	23	23	23
8	4	BLUR:SHOWTIME	PBM/MV/84/222	24	7	27
9	5	VERY BEST OF FIREMAN SAM VOL 2	BBC/BBC/2/78	25	9	25
10	6	THOMAS THE TANK ENGINE-NEW ADVENTURES	Video Collection	VC/29	26	26
11	5	ROSEMARY CONLEY'S FLAT STOMACH PLAN	Video Collection	VC/37	27	27
12	7	NOODY AND THE NAUGHTY TALK	BBC/BBC/4/82	28	28	28
13	3	SHADOWLANDS	CIC Video	VF/322	29	29
14	8	JURASSIC PARK	CIC Video	VF/318	30	6
15	9	BARBIE DOUBLE BILL	Moving In Action	V/10	31	31

# MUSIC VIDEO

This	Last	Title	Artist	Label (distributor)	1	1
1	1	Walt Disney	DISNEY	17	17	17
2	2	ANN BREKEN:Live! Live! Live!	Warner Bros	WB/21	18	18
3	3	ANN BREKEN:An Evening With	Warner Bros	WB/21	19	19
4	4	DOUBLINES Live With Padraig	Telstar	TV/153	20	20
5	5	FOSTER & ALLEN By Request	Capitol	CO/25	21	21
6	6	BRENDAN SHINE:Live At The Circus Tent	Video Collection	VC/30	22	22
7	7	PIANO JUBILEE:Video Live In Concert	Video Collection	VC/30	23	23
8	8	EMIG PRESLEY:Live! Live! Live!	Capitol	CO/25	24	24
9	9	ETERNAL:Always And Forever	Video Collection	VC/30	25	25
10	10	ETERNAL:Always And Forever	Video Collection	VC/30	26	26
11	11	BLUR:Showtime	PBM/MV/84/222	27	27	27
12	12	DANIEL O'DONNELL:Just For You	Capitol	CO/25	28	28
13	13	TAKE THAT:Live! Live! Live!	BMG	BMG/1	29	29
14	14	NIKIYA:Live! Live! Live!	Capitol	CO/25	30	30
15	15	NIKIYA:Live! Live! Live!	Capitol	CO/25	31	31

# INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)	1	1
1	4	WAKING UP	Elastica	Deceptive	BLUFF 11CD (V)	2
2	5	EVERYTIME YOU TOUCH ME	Moby	Made	LOMUTE 1/E (RTM/P)	3
3	3	GREATER LOVE	Soundman & D	Olayide Sound Of Underground	SOUNCD 01 (SRD)	3
4	6	LOVE WILL KEEP US TOGETHER	JTQ/Alfa Linenack	Acid Jazz	JAZD 11CD (V)	4
5	1	NEW GENERATION	Suede	Nude	NUD 12CD (RTM/P)	5
6	2	WALK THIS WORLD	Heather Nova	Butterfly	BLF 19 (P)	6
7	3	WHATEVER	Oasis	Creation	CRESCD 195 (3M/V)	7
8	2	ANOTHER STAR	Kathy Sledge	NRG	DEACD 02 (RTM/P)	8
9	4	SUGAR SHACK	Sel	Beats	CRACK 01 (SRD)	9
10	8	DON'T SAY YOU'RE SORRY	Blameless	China	WOKCD 208 (P)	10
11	8	DON'T STOP	Culture Brothers	2YK	2YK 7418 (S+H)	11
12	5	JACKIE'S RACING	Whiteout	Silvertone	ORECD 68 (P)	12
13	6	I BELIEVE	Happy Chappies	Shindig	SRIN 004 (SRD)	13
14	6	GRAZING IN THE GRASS	Palm Young	Visions	VISSD 4 (P)	14
15	6	NOW THEY'LL SLEEP	Belly	4AD	BAD 500CD (RTM/P)	15
16	7	INBETWEENER	Sleeper	Indolent	SLEEP 00CD (V)	16
17	9	DO YOU WANNA PARTY	DJ Scott	Steppin'	Out SPONCD 2 (P)	17
18	9	FEEL GOOD 95	Ommi Trio	Moving Shadow	SHADW 32CD (SRD)	18
19	10	THE JOURNEY HOME	Drexyca	Whyp	WAP 51CD (RTM/P)	19
20	19	OOO AAR (R-SPOT)	Wayne Marshall	Souttown	SOUCLD3 321 (LS)	20

# INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)	1	1
1	1	SMART	Sleeper	Indolent	SLEEPCD 03 (V)	1
2	2	KING	Belly	4AD	500CD (RTM/P)	2
3	2	DEFINITELY MAYBE	Oasis	Creation	CRECD 195 (3M/V)	3
4	1	PURE PHASE	Spiritualized	EM	Dedicated	DECD 017 (RTM/P)
5	3	DOG MAN STAR	Suede	Nude	NUD 12CD (RTM/P)	5
6	4	GAG (ONE WOMAN'S JOURNEY)	Olivia Newton John	Made	NOJ 8CD (RTM/P)	6
7	8	SMASH	Offspring	4AD	500CD (RTM/P)	7
8	5	CLASSICS	Alpha Twin	Creation	CRECD 195 (3M/V)	8
9	2	ANOTHER LOVE SONG EP	S*P*Y*H*H	Hi	Records/FLATMCD 10 (P)	9
10	6	UNIVERSITY	Throwing Muses	4AD	500CD (RTM/P)	10
11	13	THE STONE ROSES	The Stone Roses	Silvertone	ORECD 58 (P)	11
12	6	METAPHOR	Kenny Larkin	F&S	85 950CD (V)	12
13	9	AN INTRODUCTION TO...	Roy Harper	Science	FICTION HUCC 017 (V)	13
14	10	THE DEEPEST CUT - VOLUME 1	Ommi Trio	Moving Shadow	SHADW 10CD (SRD)	14
15	2	DEBUT	Björk	One Little Indian	TPP 31CD (P)	15
16	12	AMERICAN THINGS	Veruca Salt	Minty Fresh	FLATCD 9 (P)	16
17	14	FREEDOM - THE ALBUM	COX	Epidemic	EPICD 003 (MO)	17
18	2	OFFICUM	Jan Garbarek/Hiland...	ECM	4538CD (P)	18
19	19	SUEDE	Suede	Nude	NUD 12CD (RTM/P)	19
20	20	LIVE PERFORMANCE	Jools Holland/Rnb Drch	Beautiful	BT 02CD (V)	20

# ROCK

This	Last	Title	Artist	Label (distributor)	11	10
1	1	IT'S 5 O'CLOCK SOMEWHERE	Slash's Snakepit	Geffen	GEF 2478 (BMG)	11
2	1	DOOKIE	Green Day	Reprise	536245SR2 (SR)	12
3	2	CROSS ROAD - THE BEST OF	Ben Jovi	Jambco	52283C (P)	13
4	3	UNPLUGGED IN NEW YORK	Nirvana	Geffen	GEF 2477 (BMG)	14
5	4	BEHIND CLOSED DOORS	Thunder	EMI	CDEMO 1078 (P)	15
6	5	NEVERLAND	The Mission	Neverland	SMECD 001 (P)	16
7	5	WAITING FOR THE PUNCHLINE	Extreme	A&M	543092 (P)	17
8	8	BIG ONES	Aerosmith	Geffen	GEF 2456 (BMG)	18
9	13	SMASH	Olshifing	Epitaph	E 86432 (P)	19
10	7	BALANCE	Van Halen	Warner Brothers	536245362 (V)	20

This	Last	Title	Artist	Label (distributor)	11	10
1	1	NEVERMIND	Nirvana	GC	DCD 2425 (BMG)	11
2	2	VITALITY	Pauli Jani	Epic	4778612 (Sm)	12
3	3	SUPERUNKNOWN	Soundgarden	A&M	5402152 (P)	13
4	18	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros	75928682 (V)	14
5	12	NO QUARTER	Jimmy Chilli & Robert Plant	Fonema	526362 (P)	15
6	14	HOW TO MAKE FRIENDS...	Terrorvision	Total Vegas	VEGASCD 2 (E)	16
7	11	AMERICA	Black Crowes	American	743123882 (BMG)	17
8	17	IN UTERO	Nirvana	Geffen	GEF 2456 (BMG)	18
9	19	SO FAR SO GOOD	Bryan Adams	A&M	5401572 (P)	19
10	15	YOUTHANASIA	Megadeth	Capitol	COEST 2244 (E)	20

# COUNTRY

This	Last	Title	Artist	Label (distributor)	11	4
1	19	SHADOWLAND	KD Lang	Warner Bros	5257242 (W)	11
2	5	IN PIECES	Garth Brooks	Geffen	GEF 22172 (E)	12
3	2	GREIVOUS ANGL'GP	Gram Parsons	Warner Brothers	WB 92910C (W)	13
4	2	ESPECIALLY FOR YOU	Daniel O'Donnell	Capitol	COEST 2122 (E)	14
5	1	STONES IN THE ROAD	Mary Chapin Carpenter	Capitol	COEST 2142 (E)	15
6	3	INGENUIE	KD Lang	Capitol	COEST 2142 (E)	16
7	13	ROPIN' THE WIND	Garth Brooks	Capitol	COEST 2126 (E)	17
8	8	NO FENCES	Garth Brooks	Capitol	COEST 2126 (E)	18
9	7	FLYER	Nancy Griffith	MCA	MCD 11155 (BMG)	19
10	6	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz	RITZCD 702 (P)	20

This	Last	Title	Artist	Label (distributor)	11	4
1	1	THE LAST WALTZ	Daniel O'Donnell	Ritz	RITZCD 0058 (P)	11
2	11	THE CHASE	Garth Brooks	Liberty	CESTU 2184 (E)	12
3	9	AMERICAN RECORDINGS	Johnny Cash	American	743123882 (BMG)	13
4	10	THE FLOWY YOUR DREAM	Daniel O'Donnell	Ritz	RITZCD 701 (P)	14
5	12	COME ON, COME ON	Mary-Chapin Carpenter	Columbia	471882 (SM)	15
6	16	I NEED YOU	Daniel O'Donnell	Ritz	RITZCD 104 (P)	16
7	14	WHO I AM	Alan Jackson	Arista	7431217682 (BMG)	17
8	15	TRIO	Ronstadt/Harris/Parlon	Warner Brothers	8 925492 (W)	18
9	19	I LOVE EVERYBODY	Lyle Lovett	Capitol	MCD 1008 (BMG)	19
10	20	ABSOLUTE TORCH AND TWANG	KD Lang and The Reclines	Sire	529272 (W)	20

# SPOKEN WORD

This	Last	Title	Artist	Label (distributor)	11	8
1	3	KNOWING ME KNOWING YOU 2	Alan Partridge	BBC	ZBBC 1631 (P)	11
2	2	DIABLES 1980-1990	Alan Bennett	BBC	ZBBC 1624 (P)	12
3	4	AN EVENING WITH JOHNSONS	Brian Johnston	Listen	FR Pleasure LP 7742 (E)	13
4	8	THE LION KING - STORY & SONG	Original Cast Recording	Disney	PDC 315 (P)	14
5	5	ROUND THE HORNE 7	BBC	ZBBC 1605 (P)	15	
6	6	ONE FOOT IN THE GRAVE	Richard Wilson/Annette Crosbie	BBC	ZBBC 1603 (P)	16
7	5	HANCOCK'S HALF HOUR 8	Original BBC Radio Cast	BBC	ZBBC 1610 (P)	17
8	7	KNOWING ME, KNOWING YOU	Alan Partridge	BBC	ZBBC 1616 (P)	18
9	9	GDON SHOW CLASSIC: HE'S FALLEN...	The Beans	BBC	ZBBC 1618 (P)	19
10	14	JETHRO - LIVE! FROM BEHIND	Jethro	BBC	ZBBC 1668 (P)	20

This	Last	Title	Artist	Label (distributor)	11	8
1	5	JUST WILLIAM 4	Martin Jarvis	BBC	ZBBC 1559 (P)	11
2	18	STEPDE & SON 4	Original TV Cast	BBC	ZBBC 1669 (P)	12
3	1	THE DIARY OF SAMUEL PEPPS	Original Radio 4 Cast	BBC	ZBBC 1666 (P)	13
4	1	THE ROSARY	Pope John Paul II/Fuller/Colin Kelly/Pauline Meehan	PRMBC	7009 (BMG)	14
5	1	ANTHOLGY 1961-1980	Peter Cook	Laughing Stock	LAFFC 29 (LTC/BMG)	15
6	1	RED DWARF: BETTER THAN LIFE	Chris Barrie	Laughing Stock	LAFFC 26 (P)	16
7	13	TALKING HEADS	Original Cast	BBC	ZBBC 1637 (P)	17
8	15	THE TODAY PROGRAMME 1975-1994	Brian Redhead	BBC	ZBBC 1633 (P)	18
9	19	MORE CLASSIC: CONOLLY	Billy Connolly	Spoken Words	5225214 (P)	19
10	12	SPORTING GAFFES	Various Artists	BBC	ZBBC 1514 (P)	20



## ELTON JOHN NOT READY FOR RETIREMENT

Elton John looked less than ecstatic at receiving the Brit Award for an Outstanding Achievement in Music last week.

Apparently in the mistaken belief he was receiving a lifetime achievement award, Elton was slightly disgruntled by its implications. "There's life in the old girl yet," he declared on stage, and in a TV interview earlier in the day he seemed almost bemused by the honour. "They usually give these kind of awards to you when you're decrepit," he said.

On current evidence it would indeed be madness to suggest that the artist formerly known as Reg Dwight is anywhere near ready for retirement. In fact 1995 is shaping up as his biggest year yet.

Firstly, there is the small matter of Walt Disney's *The Lion King* soundtrack. The album has already sold 10m copies worldwide, and this week it could turn Elton into a Grammy winner.

He has five nominations including

two - with collaborator Tim Rice - in the best song category (*Can You Feel The Love Tonight* and *Circle Of Life*).

And, of course, he and Rice have all but monopolised the nominations in the best song category of the Academy Awards. Three different songs from *The Lion King* have been nominated, and Elton looks a near certainty to win his first Oscar.

But perhaps a more important statement on Elton's continued musical vitality comes with the release of his new album, his first solo recording of new material for three years - since *The One* in 1992.

Made in England, released here on March 20, is already being talked about as his best record for many years.

In a canny combination of old and new musical values, Elton has reactivated his legendary songwriting partnership with Bernie Taupin, who contributed lyrics to each of the 11 tracks, while introducing the fresh production nous of Gregg Patteny,

producer of KD Lang's classic *Ingenue* album (and with whom Elton worked on the track he recorded with Lang on his *Duets* album in 1993).

The result is an album that reaffirms Elton's best and most familiar songwriting qualities, while subtly updating his overall sound. The first single, *Believe*, is indicative of the feel of the album as a whole. It is one of several characteristically Eltonesque soul-stirring ballads that have been embellished by a production which is both sophisticated and accessible.

Adventurous string arrangements have been provided by longtime Elton collaborator Paul Buckmaster, and there is also a notable presence of guitars on the record, which often makes reference to Elton's own Sixties pop roots, and succeeds in emphasising the Made In England theme.

John Reid, Elton's manager, confirms that a special atmosphere existed during the making of the record.

"Bernie came over from LA to England for the duration of the recording, which must be the longest period he has spent in the country in about 15 years," says Reid.

"He brought a batch of lyrics with him and continued writing while he was here, replenishing Elton with material when he needed it."

The album was recorded at George Martin's new Air Studios complex at Lyndhurst - the legendary Beatles producer also contributed orchestral arrangements on one track - during the first half of 1994. Reid explains the delay: "With the ongoing success of *The Lion King*, we would have been shooting ourselves in the foot if we had released it earlier. But that was difficult. I had to put it away for six months and not play it, so it would be fresh to us when it came out."

But now its time has come, Mercury is ready to pull out all the stops for *Made In England*.

Marketing director Jonathan Green says, "This is Elton's finest album in years and the scope of our promotional campaign will be huge, especially as Elton has made himself more available for promotion than for a very long time."

This has already been demonstrated by Elton's unlikely appearance on the cover of last week's *NME*.

"This record is going to appeal to *Spain* readers, *Telegraph* readers, and, yes, even *NME* readers," says Green. "It is not a run-of-the-mill album. It is a mature work and it's broad in its appeal. It will be on a lot of people's best albums of the year lists."

The promotional campaign will focus on the *Made In England* theme. "Made In England refers to the fact Elton was born here, has roots here and lives here. But it also stands for an old tradition of quality and fine craftsmanship," says Green.

Following *Believe*, the second single will be *Please*. "The track *Made In England* is also a potential single, but we are frankly spoiled for choice," says Green. "There should be at least four singles from the album this year."

Elton himself will be active promoting the album, touring the US in the spring, Europe in the summer, the UK later in the year and Latin America in early 96.

After three decades in the business, the man clearly feels in the prime of life. He says he loves the new album more than anything he's done in the last 20 years and, judging by the reception the man received at the Brits, a lot of people may well feel the same way.

David Knight

## NICK ROBINSON ON A&R

If proof was ever needed that the deal isn't done until the fat lady signs the contract then Sean O'Hagan's *High Llamas* would do nicely. They were due to ink a deal with Almo two weeks ago but a last-minute bid from Sony's Licensed Repertoire Division saw the Llamas swiftly change their mind. The attraction of having their own label and control over A&R and marketing was too good to turn down, says O'Hagan. General reaction suggests that the Brits were an outstanding success. Take *That's* new single sounded fantastic and should be a massive hit and also push them into the older record buyers' market. Producer *Nellee Hooper* helped organise *Madonna's* party at Browns in Covent Garden last Monday and brought along *Massive Attack* who are due to go into the studio to record a track with *Madge* over the next week or so. It's being

done as part of a Marvin Gaye tribute album...Just completed is the new album from songwriter extraordinaire *Stephen Duffy* - he of *Tin Tin* and *Lilac Time* fame. It is produced by the wonderful *Mitch Easter* and is, apparently, stunning. Expect a single release in April...Whatever next? Birmingham band *Subaquas* are asking £30 from A&R execs for a copy of their demo. Meals for the band are also being accepted but the general intention seems to be to raise funds to cover recording costs...The death of producer and A&R man *Denny Cordell* last week was a great loss, particularly when you consider he played an influential role in the music industry for so long. He was more recently a key factor in the success of *The Cranberries* - especially in the US - and his last project was the upcoming album from *Marianne Faithfull*. *Cordell's*

publishing company *Realization Music*, which he set-up with *Kate Hyman*, will continue under the direction of *Hyman* and *Cordell's* son *Barney*...*Kinky Machine* are set to return with a new deal in the next couple of weeks following their departure from *Oxygen*. They have a new drummer (*Anthony Christmas*), a lot of publishing interest and a new album ready for recording in June. What they are looking for, though, is a new manager...*Radiohead's* 40-minute acoustic set at *Eve's club* in London emphasised the maturity of *Tom Yorke's* vocals and also effectively demonstrated just how strong the new album really is...The same night *Deus* and *Reel* played tremendous sets at the LA2 and staked their claims as the brightest hopes for 1995...



## TERRORVISION

HARD ROCKERS THRIVE ON SINGLES SUCCESSES



To take a fifth single from a hard rock album that has already gone gold in the UK may seem excessive, but Terrorvision are a band who excel at producing hits.

The Bradford band's latest offering, *Some People Say*, is released on March 6 and is set to enhance their reputation as hit makers par excellence; they were one of only three bands to achieve five

Top 40 singles last year.

The band's detractors — of which there are few — may feel uncomfortable with the idea of a rock band aiming so squarely at singles buyers. Such reliance is not, however, shared by the band themselves or their A&R man at EMI, Nick Mander.

"Being a singles band is a very positive thing," Mander says.

"Terrorvision see themselves as a rock band that writes pop songs. They were brought up listening to three-and-a-half minute songs.

"I think their next album will be 12 pop songs, because that is what excites them — being able to do it live and at the same time being on Top Of The Pops."

Such exposure has helped Terrorvision cross into territories not normally ventured into by groups who are voted best band by the readers of *Kerrang!*

As well as winning plaudits in the inks and *Solent*, Terrorvision have appeared at the *Smash Hits* awards, too.

Having hit singles has nurtured the broadest of fanbases which, understandably, is fine by Terrorvision as their singer Tony Wright confirms. "When we wrote the album *How To Make Friends And Influence People* we were quite happy with the fact that we had written an album with so many singles on it, rather than one good song with a load of fillers.

"I think people forgot about singles. When we were young, the charts were full of bands like the Boomtown Rats, Blondie and Elvis Costello And The Attractions who all wrote singles. That's what the charts consisted of and that's where we are coming from."

*Some People Say* has been re-recorded and is accompanied by a couple of new songs on the B-side. "The single was not just another song from the album, it was something fresh," says Wright. "It's coming up to a year since we recorded the last album, and it's a good way to go out, with a ballad song?"

It's also an adept means of keeping the band's momentum going forward as they set about recording their new album — their third. "I guarantee we'll attract loads of new people with this single," says the bullish Mander. "We've only sold 140,000 albums in the UK, which is nothing. We've only started to get awareness of this band going."

He believes there is a tendency to think that a band is in danger of being overexposed by having a couple of hit singles.

"But we will sell another 50,000 to 60,000 albums on the back of this single. That gets them out of the ghetto that a lot of English rock bands get into," he says. "If we release the third album on the back of 200,000 album sales, we'll have a number one."

And no-one would consider that achievement excessive. **Andy Martin**

## ROYAL TRUX

WILD ROCKERS SEEK UK BREAKTHROUGH

Neil Haggerty and Jennifer Herrera have long had the reputation for being genuinely wild rockers.

And the occasional aloofness of some of their five albums as *Royal Trux* has given credence to the belief that they've spent much of their musical career drug-addled and whiskey-soaked.

"That was not a wilful pose," draws Virginia-born Haggerty. "That was all real, but events have conspired to free us from that. We've been able to harness our energy and record more naturally."

And their new album, *Thank You*, on Virgin subsidiary Hut, does sound like they've cleaned up their act, combining a more commercial edge with their traditional dirty blues sound.

"They've also put a permanent band together and Thank You also benefits from the input of producer David

Briggs, most famous for working with Neil Young.

Hut managing director Dave Boyd was more than happy to use his contacts to secure UK licensing. "They were signed by Virgin in LA and, as a big fan, I just stepped in. Luckily I knew Suzie Collins, who signed them to Virgin, and Lawrence Bell who had them on Domino here. I basically pleaded, 'can I license it please?'"

Bell remains the band's UK PR and was happy to see them move onwards and upwards. "I want to see them becoming the biggest rock 'n' roll band in the world, but I haven't the resources to achieve that at the moment," he says.

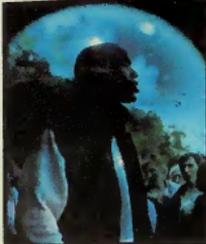
Obviously, Boyd wants the same thing, but realises it could take some time. He says, "It's very left-field, very wild rock 'n' roll. But Neil and Jennifer are genuinely charismatic,



there's not enough like them around.

"We've never had a huge commercial success at Hut — this year we want to make inroads with acts such as Royal Trux."

Thank You is released this week and includes the single *Map Of The City*. **Leo Folley**

EARTHLING  
LATEST IN A LINE OF  
BRISTOLIAN TALENT

A first edition copy of *The Dice Man* by Luke Rhinehart was the bizarre lynchpin that led to the chance meeting of Earthling's Tim Saul and Mau.

The pair discovered their musical compatibility after they had both answered an ad for a rare copy of the book in London classified ads newspaper *Loop*.

"We turned up at the guy's house at the same time," says rapper Mau. "We started talking about the book and from there to music and big time international stardom."

Mau, 26, and programmer/producer Tim Saul, 26, have just completed their debut album, *Radar*, for Cooltempo.

They came to the attention of the label's A&R director Ken Grunbaum at the beginning of last year.

"They came in and I heard four demos but they didn't leave a tape. I was really impressed by what I had heard and after meeting them I knew I really wanted to work with them," he says.

It was their unique sound — which touches on that being created by the likes of fellow Bristolians Tricky and Portishead — that attracted Grunbaum. "Earthling are very much their own group. There isn't anything like them around," he says.

A debut white label EP, *Nothing*, began to create a buzz last July and Grunbaum signed them in September. That initial acclaim was aided by Saul's collaboration with Portishead's Geoff Barrow on their highly-regarded debut album, *Dummy*.

Barrow, in turn, has contributed work to three tracks on Earthling's album and has remixed the duo's single, *Nefisa*, which is to be released in April.

"I wrote several tracks for Portishead's album, but they never made it through to the final stage. But it was a real experience," says Saul. "Due in part to the Bristol connection, Earthling have become associated with the trip hop scene but, says Saul, "we have got some of the same influences, but some different ones as well."

Inspired by early listening music from the Sixties, Earthling prefer to spurn digital studio equipment in favour of old drum machines, keyboards and Moog synthesizers.

"I love those Sixties records that first made it through to the Hammond organ. We've picked up a great collection of old equipment," says Saul.

"We like to experiment with sound. We send it through corridors and then put it through a live amplifier. It has a particularly clean sound and feel. It is sound with character."

*Radar* is released on May 10.

Essa Sharp

# MIKE & THE MECHANICS

## REUNION FOR PART-TIME BAND

Re-assembling a band of proven musicians – each of whom possesses his own highly successful individual career – to record an album every couple of years might sound like an A&R nightmare.

But with Mike And The Mechanics, the opposite seems to be the case.

Mike Rutherford, Paul Carrack, Paul Young and drummer Peter Van Hooke meet in the studio every few years with co-writer B.A. Robertson and co-writer/producer Chris Neil to make an album, tour and promote it.

They then go back to being part of Genesis, Sad Cafe or to their various solo projects.

Virgin Records does the rest. Usually, the two sides hardly cross paths and, with a string of gold records to show for it, the system seems to work.

Rutherford says there is no conflict with his role in Genesis.

"We just seem to know that when we finish a Genesis project, we are going to do our own things for a couple of years. This idea of being only in one band for 25 years doesn't really work. Alternating is very refreshing."

It also allows Rutherford to work in a different way. "We don't bring much finished material into a Genesis album, any more. We write everything together in the studio."

Mike and The Mechanics, on the other hand, is very much a songwriting operation. "The Mechanics have always

been melody-led," says co-writer, singer and keyboardist Paul Carrack.

Indeed, the band started as a vehicle for Rutherford's songwriting. "I said to my publisher Stuart Newton [Warner Chappell] that I wanted to work with some other writers and he suggested B.A. Robertson and Chris Neil. He didn't need to make any other suggestions," says Rutherford.

Beggar On A Beach O'Gold, the fourth Mechanics album, is distilled from 22 songs, including three cover versions, completed at Rutherford's home and at Genesis' Fisher Lane Farm studios.

Rutherford admits he wouldn't want to record so many songs next time. "We recorded from February to July which is quite a long time. I think in future we will record a few and then take a rest and then record a few more."

He also felt that the choice of songs became more difficult as the record progressed. "There are usually eight or nine that everyone wants but it's over the last few that it gets harder to decide."

Deciding which of the two singers, Carrack and Young, sings which song is much easier, he says, as "the voices choose the songs."

When it comes to the crunch, Rutherford leaves the final choice of songs for the album to his co-producer, Chris Neil.

"Chris is a songs man and a melody man," he says. "At the demo stage, I bring in my appalling 'bits tapes' – and

I mean appalling – but Chris can hear what they need.

"A&R-wise, Chris chooses many of the songs. Usually, we just deliver a finished album but this time we did play to Ashley Newton and Paul Kinder [at Virgin Records], just to get a vibe."

Choice of singles is a different matter again.

"Singles have been Virgin's choice. In fact, with Over My Shoulder [the first single from the album] I thought that they were wrong because I didn't feel the song was strong enough," says Rutherford.

"But you can't tell a record company what to release and it's just as well because the results show that they were obviously right." The single recently charted all over Europe.

From the choice of singles onwards, Virgin takes over control. Given Over My Shoulder's success, A&R manager Paul Kinder and deputy MD Ashley Newton can obviously feel confident. The last Mechanics album was not a great success but this time they feel they have a winner.

Carrack's versions of Stevie Wonder and Yvonne Wright's I Believe (When I



Fall In Love) and Young and Carrack's duet of Smokey Robinson's You Really Got A Hold On Me are two obvious hits among a string of potential singles penned by Rutherford with Carrack, Robertson or Neil.

Amid so much material aimed at a very young market, the steadier, more traditional output of Mike and The Mechanics seems to have found a comfortable and substantial niche market. To support this, the band, with a few additional musicians, will tour Europe and, if things go well, the US later this year.

After that, well it's back to Genesis, solo albums and the reformation of Sad Cafe.

Neville Farmer

TALENT

**"The British Music Industry recorded a trade surplus of £571M. As big a contribution as was made by the Steel Industry"**

(SUNDAY TIMES)

Q.

Which of these British albums has sold the most to Europe?

1. "DEFINITELY MAYBE" – Oasis
2. "DOG MAN STAR" – Suede
3. "THE MIND'S EYE" – Stiltskin

A.

"THE MIND'S EYE" – Stiltskin

U.S. RELEASE 28/03/95

Boy George has become far better known over the years for his personality and dance guru than for his prowess as a writer and performer. But the diversity and excellence of his new album, *Cheapsand And Beauty*, looks set to redress the balance.

His fourth solo album will surprise a lot of people with its change of direction – it's a gradual series of exotics, says George, speaking at London's Greenhouse Studios, where he and co-writer/guitarist John Thorne is putting finishing touches to the album.

"You don't suddenly decide to change direction – it's a gradual series of exotics," says George, speaking at London's Greenhouse Studios, where he and co-writer/guitarist John Thorne is putting finishing touches to the album.

"The shows I've been playing around the world over the past two years have been really rocky, and the new album has focussed that. Before that, I didn't know what I wanted to do. There was this pressure to release an album but I didn't feel it was the right time. I needed to finish the autobiography I was writing and then do the record."

George says the glam punk sound came naturally to him. "I grew up listening to Bowie and T Rex, and it was a punk, too," he says. "It's just that I've never explored that side to my voice or personality."

The impetus for the new direction came, he says, from feeling more determined about his life, having successfully battled against heroin addiction and become much more publicly confident about being gay.

"I wanted to do something a bit more spunky and unusual," he says. "I could have made a dance record and everyone would have gone, 'oh yeah'. It's not meant to shock but certainly to make people sit up and notice."

"There are going to be dance mixes but you can't necessarily express the things I want to do in quite the same way now with dance as you can with guitars and real drums. I think real instruments are more personal and more confrontational."

George believes his label, Virgin, has been unsure what to do with him, but has since rallied round. "A couple of years ago, it was like 'what do you do with the ex-superstar?'. So they did staff like put me together with Teddy Riley. Now I realise what excites me, while Virgin have been absolutely brilliant and really supportive."

## BOY GEORGE GLAM PUNK DOMINATES NEW ALBUM



As Virgin A&R manager Paul Kinder recalls, the company's relationship with George deteriorated after the EMI takeover.

"Artists were dropped, which included George's label More Protein," he says. "My job was to build bridges and get along with him musically, which we have."

Kinder, who used to run the Chetto and Compact Organisation labels, reckons that his independent way of thinking might have appealed to George.

"Certainly, I've hated A&R people in the past myself," he admits, "but things with George have worked out. I

didn't find him as difficult to work with as others had. You just have to be honest with him."

Kinder is delighted with the results. "It's probably the best Boy George album since Culture Club. His previous records all had different producers and weren't cohesive bodies of work."

"Cheapsand And Beauty is a very focused piece, full of good contemporary and melodic songs that don't rely on overproduction or on the dance phenomenon."

George points to the role of Thorne, who he met at a session for his Bow Down Mister single. "He is the collaborator I've been searching for

ages," George enthuses.

Equally important to the equation was the choice of producer, 24-year-old Jessica Corcoran, who George discovered via her production of Shed Seven's single Dolphin.

"The track had the kind of sound I wanted – raw and energetic," says George. "When I met her, I had this feeling it would be really good to work with a woman, which I had never done before."

Jessica brought a lot of attitude. Because she's worked with a lot of new bands, she knew what I wanted – to get the kind of naive I wanted."

Kinder adds: "The obvious route would have been to get a big name producer like Trevor Horn but it just didn't feel right. We wanted to record the album with a sense of urgency and not spend a week on a bass drum sound. Jessica was nervous to begin with as she's only 24 but she did a wonderful job. It was a very enjoyable and quick project."

It's also a project with an element of risk about it. The first single from the album is a cover of Iggy Pop's 1977 cult classic *Funtime*, which, though a fun, catchy kind of introduction, is still going to feed audience expectations.

"We don't know what the radio or press reaction will be," says Kinder. "Once you've gone this far, you should go all the way. A ballad can come further down the line, like the third or fourth single."

At this stage, George is happy to confound his audience. "I don't even know who that audience is now," he laughs. "Some artists know exactly who they're aiming at but I've never had a met strategy like that. When I started, I had no idea I was going to get creamed by little girls."

Kinder is equally unconcerned about market profile. "He's made a good record and stands as good a chance as anyone," he reckons.

George claims that this is the first of his solo records he has felt totally satisfied with. "I feel like I'm going in the right direction and saying the things I want to say. If I can succeed in even a small way by saying those things, I'll be great."

With his autobiography, *Take It Like A Man*, published the same day as the album release (April 24), 1995 could again be the Year of the Boy.

Marin Aston

### ONES TO WATCH

#### CHRIS DUARTE GROUP

Blistering traditional blues guitar but with an aggressive edge is what the Chris Duarte Group are about. They came from Austin, Texas, and have their Texas Sugar Strat Magik debut album out on Silverstone over here.

#### KREUZ

Originally signed to Motown/Polyder, these north London boys achieved moderate success with their debut album two years ago. Now they return with a tougher UK R&B sound and their own label through Jetset. The current club hit *Slap & Tickle* previews the album *Kreuz Kontrol* which is out this week.

#### SCANNER

Robin Rimbaud combines his love of phone tapping with a passion for techno-styled music in his latest album, *Spora*. It's a strange mix and one sure to stir a little controversy. Judging by the media interest in the album, out on New Electronic, it might just cross over, too.

#### MIKE TV

It's Ireland's turn to attract attention again and this lot from Dublin are one of the more interesting ones. They recently have a bunch of sprightly, clever guitar pop songs on a new EP, *Money Shot*, on the Hunter's label.

### NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
BLACK BOX	Italian dance artists/producers	MERCURY DANCE	self-managed	three singles plus option	Eddie Gordon – "They are the Roberto Baggio of European dance music."
THE BLUETONES	Classic melodic pop/four-piece	ARCHAIC	Niel Burrow, Jam X	Worldwide publishing	Andy Riss
DARLING SUGAR HONEY	Irish indie folk duo	PEERMUSIC	Revolution Management	Worldwide publishing	John Lloyd/Rancho Donald
JUDITH DURHAM	Ex-Seasters singer	EMI RECORDS	John Kovac	Album	Tris Penna – "Instantly recognisable voice and fantastic performer."
SINDY FINN	Dance artist	MERCURY DANCE	Ruth Rothwell	three singles plus option	Eddie Gordon – "She's got everything I'm looking for: voice, work, manageability."
GIANTKILLERS	Melodic pop duo	WINDSPEER/PACIFIC	Jonathan Cooke	Exclusive publishing deal	Nick Barrie – "Great songs, fantastic hooks and lyrical ercny."
GLOWORM	US soul pop artist	EMI PUBLISHING	Paul Rump, Ricchet	Worldwide publishing	Simon Harris
JOHNNY JAM/DELGADO	Dance and Eurotop	SMASH RECORDS/CMC RECORDS	None	Exclusive producer/publishing deal	Christi an Kjeldsen – "They are among the best in Scandinavia."
CAROL LAULA	Scottish singer/songwriter	MENACE MUSIC	Martin Hanlin, Southside	Worldwide publishing	Dennis Colony
LITMUS	Hard-core acid dentist/techno duo	NO'S MUSIC MACHINE	Clive Parker, Global	Vinyl 12-inch singles with options	Monnie Maynes – "They are going to be dominant and prolific re-mixers."
LUDVUP	House DJ team	WEA	Jeff Young	Singles	Jonathan Dickens – "I signed them because Rob Stringer thinks they're nice people."
NURMUR	Scottish rock four-piece	MENACE MUSIC	Martin Hanlin, Southside	worldwide publishing	Dennis Colony
PANIC	Indie/aggro pop four-piece	MUSIDISC	Phil Strongman	Three singles and album	Judith Fisher – "Best thing I've heard off a demo in years."
THE PEACENIKS	Eclectic alternative rock band	EMI MUSIC PUBLISHING	Ian Wilson	worldwide publishing	Simon Harris/Paul Morgan
TWA	Leeds-based house DJ/artists	MERCURY DANCE	self-managed	Three singles plus option	Eddie Gordon

Compiled by Sarah Davis: 0181-948 2320

# AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
APACHE INDIAN Make Way For The Indian	Island	March 6	 	In-store displays will run with 150 independents, Virgin and Our Price where the release is a recommended release.
CHINA BLACK Born	Polydor	February 27	 	The album is an Our Price recommended release and there will be a mail-out to the fanbase. The release will be advertised in the specialist music press.
DEAD EYE DICK A Different Story	Chrysalis	March 6		
LEME Cha Cha Cha	Parlophone	March 6	 	
JEFF HEALEY Cover To Cover	Arista	March 6	 	The release is album of the week with HMV and will be promoted in-store by multiples and independents.
MIKE AND THE MECHANICS Beggar On A Beach Of Gold	Virgin	March 6	 	Promotion includes in-store displays with Virgin and HMV plus radio advertising on Chiltern and JFM Manchester. The release will feature in Woolworths and HMV window displays and there will be in-store displays with HMV, Virgin, Our Price, and WH Smith.
SECRET LIFE Sole Purpose	Pulse-8	February 27	 	Advertising will run in music, dance and style publications including Q, The Face and Time Out.
BRUCE SPRINGSTEEN Greatest Hits	Columbia	February 27	 	The album will feature in multiple and independent retail displays and TV advertising will begin in the third week of the campaign.

Compiled by Sue Silton: 0181-767 2255

TV  RADIO  PRESS  POSTERS

## CAMPAIGNS OF THE WEEK

### ARTIST



**ANNIE LENNOX - MEDUSA**  
**Record label:** RCA  
**Media agency:** Target Media  
**Media executive:** Julian Island  
**Product manager:** Emmie Hickey  
**Creative concept:** Annie Lennox  
 RCA will be running a striking visual campaign for the new Annie Lennox release Medusa which is out next week. As well as street posters

nationwide and 48-sheet posters in London, there will be a 96-sheet poster on the Cromwell Road in London. TV advertising on Channel 4 and selected ITV regions (with Our Price in week two) will be targeted at the mass market. In-store, the album will be equally visible with most multiples running displays.

### VARIOUS - SMASH HITS 95

**Record label:** Telstar

**Media agency:** Pure Media

**Media executive:** David Collins

**A&R manager:** Adam Hollywood

**Creative concept:** Adam Hollywood

Publisher Emap will be supporting Telstar's marketing efforts for its Smash Hits 95 release with promotions, competitions and editorial in *Smash*

*Hits* and other teen titles. The 22-track release, which includes five Top 10 hits and new tracks from Prodigy and PJ & Duncan, will be available from next Monday and will be nationally advertised on ITV and Channel Four, with satellite ads on BSkyB and radio slots on Capital and Atlantic 252.

### COMPILATION



THE MARKET

AD FOCUS

# Stiltskin

THE NEW SINGLE "REST IN PEACE"



RELEASED 13/03/95

Includes previously unreleased track "THE POLTROON" and an acoustic version of the No.1 hit "INSIDE"

## FRONTLINE

## ON THE ROAD

## BEHIND THE COUNTER

STEVE WEST, HMV, Portsmouth

"Good reviews in the music press undoubtedly helped Tricky to do the business for us last week. Our core student customers continue to be heavily influenced by the likes of *NME* and *Melody Maker* and this means traffic is heavy for new singles and albums on Monday mornings. Last Monday singles by Gene, Buckhead and The Nightcrawlers were in heavy demand. The Brit Awards are becoming an increasingly important sales opportunity and we reckon this year's show was the best yet. It was particularly useful for taking bands such as Blur and Oasis to people who don't read the music press. Blur's album will get a shot in the arm and we expect sales to take a leap beyond their traditional fanbase. The timing is also great for their live video, *Showtime*, which has only been out a couple of weeks. Similarly, Paul Weller's new video, *Highlights And Hang-Ups*, will do increased business on the back of his Best British Male award at the Brits. Last year this store had a complete facelift and doubled its floorspace. This proved an enormous advantage when it came to our February sale and video was a particular beneficiary. Offering a much deeper range of top classic titles at £7.99 and £8.99 enticed more casual browsers into the store and resulted in higher levels of impulse purchases."

## ANGELA MOORE, IPA rep for Greater Manchester

"I've been very busy since New Year, with a lot of important singles crucial to new albums, so the pressure's been on to do well. The Tricky album's been flying out this week - it gives you a real buzz when you've been working on something a long time and it comes together. We've been busy with single of the week and album of the month in 100 indies. They get advertising in *Q*, *Vox* and *NME* in return for extra support. It's good for raising the profile on certain things, and we'll be looking to develop it if it works out. There's definitely a positive buzz at the moment with a lot of releases and a lot of acts touring. I saw Freak Power at the Boardwalk last night, which was packed, they were brilliant - and weird. I'll be going to see Doggy on March 6 and PJ Harvey on the ninth, and Gene later on. I'm looking forward to getting our laptops - they'll make a big difference because most of the work will be done in-store. When we get home, we'll just have to send the order information down the telephone line. It's all getting very high tech these days. You don't get a chance to go to leaving dos when you're up north. I'd like to say goodbye to Jamie Spencer and Pier Reid at Island, and Richard Marshall at A&M who are all in process of leaving or have left, and I hope I bump into them soon whatever they end up doing."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

On the basis of pre-release enquiries, retailers expected great things of the Tricky album and last week they were not disappointed. Sales edged ahead of Massive Attack and The Smiths, with many independent retailers reporting that they had sold out of Tricky by Monday lunchtime. On the singles front Bon Jovi and Fire Island did the business.

## PRE-RELEASE ENQUIRIES

Singles: *Autecise*, East 17, Take That  
Albums: *Elastica*, Gene, Annie Lennox

## ADDITIONAL FORMATS

Shangho limited edition picture disc single, Bon Jovi single in red tin, *Elastica* on limited edition seven-inch

## IN-STORE

Windows: Bruce Springsteen, *Uncovered*, Girls And Guitars, Del Amiri, China Black, On A Dance Tip.  
In-store: Del Amiri, *Electric Dreams*, China Black, PJ Harvey, The Boo Radleys, Brit Awards, Bruce Springsteen, *Apache Indian*, EMF, Annie Lennox

## MULTIPLE CAMPAIGNS

Andy's Records

Windows - *Uncovered*, Girls And Guitars, On A Dance Tip;  
In-store - three CDs for £20 promotion; Press advertising - Andy Shepherd

Boots

In-store - Brit Awards, Bruce Springsteen, *Endless Love*, The Love Album, James Galway, *Chris Rea*, M People, *Encore Opera*, Ace Ventura Pet Detective, The Pelican Brief, *On Deadly Ground*, Wayne's World II, BBC Comedy videos

HMV

Album - PJ Harvey, *Single* - Radiohead; Windows - Del Amiri, Bruce Springsteen, *China Black*; In-store - Annie Lennox, Eric Clapton; Press advertising - Radiohead, Doggy, PJ Harvey, Belly, Bruce Dickinson

MENZIES

Singles - Sparks, The Cranberries, *Dee'ra*, The Boo Radleys; In-store - Del Amiri, *Electric Dreams*, rock promotion, Children's BBC Video promotion

our price

In-store - Chumbawamba album on vinyl, free postcard set with The Bandit Queen album, Mantray single on seven-inch coloured vinyl, Catherine seven-inch. Press advertising - Blumfeld, Honey Tongue, Latimer, Zion Train, *These New Animal Men*

our price

In-store - Tasty Prices campaign continues, Brits winners highlighted with CDs from £10.99, *Dee'ra*, Radiohead, *Glam Metal Detectives*, Belly, China Black, Chumbawamba, *Beat The Retreat*, Ezio; Press ads - Sting

TOWER RECORDS

Windows - Brit Awards, Scatlet, Bruce Springsteen, *New World Music*, The Smiths, *Tania Tikaram*, Warner mid-price sale; In-store - Brit Awards, Scatlet, Bruce Springsteen; Press ads - Eton John

WHSMITH

Megaplay single - Faith No More; *Essential* album - PJ Harvey; Featured artist - Bruce Springsteen; Windows - Annie Lennox, budget campaign; In-store - budget campaign, *Now Dance*, Apache Indian, EMF; Press ads - Blue Note sampler, *Sherbert*, All Saints, *Terravision*, Del Amiri, Mike Watt, John Lee Hooker

Woolworths

Album - Bruce Springsteen; Windows - Bruce Springsteen, *Uncovered*, BBC Radio Collection; In-store - £2 off a range of CD and video titles when a National Lottery ticket is bought in-store; Press advertising - Del Amiri, *The Essential Groove*, China Black

Woolworths

Singles - PJ & Duncan, Madonna; Album - Bruce Springsteen; In-store - Tenor Temptations campaign offering two CDs or three cassette for £10, *Best Ever Kid*; Video campaign offering videos for £5.99, *Love promotion* continues offering videos for £8.99 each or two for £15

The above information, collected by *Music Week* on Thursday, is based on contributions from Andy's Records (Scarborough), BPM (Derby), HMV (Portsmouth), Spin A Disc (Exeter), Our Price (Lewesport), Time Records (Colchester), Spillers (Cardiff), Solo Music (Exeter), Virgin (Sheffield). If you would like to contribute to *Frontline*, call Karen Fax 0181 843 4630.

## EXPOSURE

## TELEVISION

4.3.95

**Old Gray Whistle Test** featuring The Tubes and Hall & Oates, VH-1, 6.30 - 7pm  
**Mad March Weekend** kicks off with Bobby McFerrin, Madness, Alison Moyet and Tone Loc, MTV, 7 - 9am

**Rock Stories** focusing on The Yardbirds, including interviews with Eric Clapton, Jeff Beck and Peter Dinklage, VH-1, 7 - 9pm  
**Saturday Night Live** featuring Morrissey, VH-1, 8 - 9.30pm

**On The Road with Status Quo**, VH-1, 9.30 - 11.30pm

**Barry White's Love Line**, VH-1, 11.30 - midnight

5.3.95

**Cue The Music** featuring Mezzo Forte, LWT, 12 - 2.20am  
**6.3.95**  
**Eagles Special**, MTV, 8 - 9pm  
**7.3.95**

**Omnibus**: profile of violinist Joshua Bell, BBC1, 10.25 - 11.15pm  
**8.3.95**

**The Late Show** featuring Donal Luys, BBC2, 11.15 - 11.55pm  
**The Beat** with Skunk Anansie, TV, 2.05 - 3am  
**The Album Show** featuring Bruce Springsteen, ITV, 3 - 4.05pm

4.3.95

**Johanne Walker** with Sparks in the studio and In Concert, The Cult, Radio One, 2 - 5pm  
**John Peel** presents *Elastica* and *Prophecy Of No City*, Radio One, 5 - 7pm  
**The Essential Mix** with guest DJ's The Dust Brothers, Radio One, midnight - 2am  
**5.3.95**  
**Steve Edwards' Soul Show** featuring Howard Hewitt, Radio One, 2 - 4pm  
**The Band Goes On Forever**, Suede, East 17, Elvis Costello and *Elastica* reveal what life is like on board a tour bus, Radio One, 7 - 8pm  
**Andy Kershaw** with Zine's *Ditto Diabla* And

## RADIO

**Matchatcha**, Radio One, 10pm - midnight  
**7.3.95**  
**Simon Mayo** with the Go-Goes live, Radio One, 9am - noon  
**The Evening Session** featuring Faith No More, Radio One, 7 - 9pm  
**The Bruce Dickinson Show** with Headswivel live, Radio One, 9.10pm  
**9.3.95**  
**Simon Mayo** with Stevie Wonder live, Radio One, 9am - noon  
**10.3.95**  
**John Peel** features Middlesex ambient band *Immersphere*, Radio One, 10pm - 1am

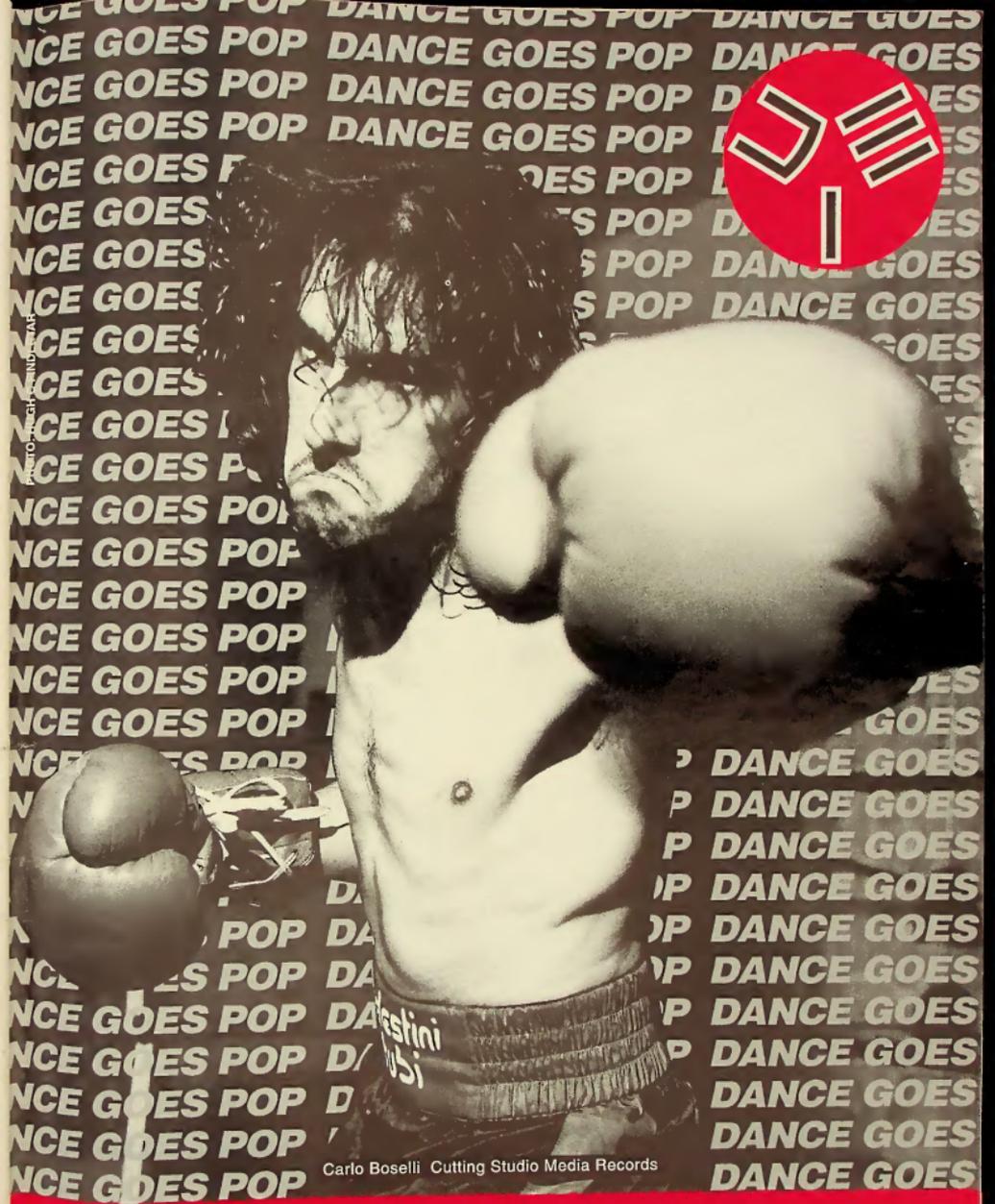


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**Music Week - Classified Department,**  
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**Tel: 01732 377317**  
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## APPOINTMENTS

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If you think that you can make a difference please apply immediately to Sheila Clancy, Personnel Department, **wea** records, PO Box 95, Alport Lane, Wembley, Middlesex HA0 1FJ by no later than Friday 10th March 1995.

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## APPOINTMENTS



### PLAY IT AGAIN SAM RECORDS

UK Office requires

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Suite G, Tech West Centre 10 Warple Way Acton London W3 0UE

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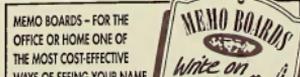
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It was a party to end all parties which brought a close to the evening of wine quaffing, beer guzzling and general geniality which is known as the Brit Awards. Pictured (clockwise from far left) is poor old Walthamstonian **Tory Mortimer**, who had to take it easy or risk being drunk in charge of a wheelchair after deciding to spend the evening doing his best *Dorcas* impersonation—the Dalak king, to the uninitiated—after exterminating his arkie during Sunday's frantic rehearsals. Mr Mortimer's agent informs us the E17 main squeeze will be back flexing his plectrum in five weeks... Meanwhile, on the fairground rides: "Oh, **Justine**, you're a bit of an educated lass, troubled the porter and all that. Wasn't it Kant who said 'rock stars are a manifestation of society's ills'?" "Nah, ya dalt penny, that was some kant at our record label." **Elastic's** top broad gets snug with, well, not him indoors anyway... Back at the dinner table, Brits big wig **Rob Dickins** scans the classifieds to check they've listed his ad... "SWM: Suave Wealthy (record) Mogul seeks intimate chin wag with **Portishead** manager **Caroline Killoury**." It was Dicky's lucky night... Son of CIA chief, record label boss and former Police manager **Miles Copeland** debriefed **Lisa Leeb** at The Brits. But she denies any connections with covert operations. "Honest Miles, BIN isn't anything to do with MIS. It stands for Best International Newcomer". A heavily disguised **George Smiley** looks on... Up the other end of the room, "Squiggie's" European representative **Chris Peole** attempts psychic warfare on

**Remember where you heard it: Madonna and Prince** may have whipped up the audience out front, but backstage at the Brits a fevered press were waiting to bombard the stars with **inane questions**. None posed them better than **The O-Zone's Toby Anstis**, who asked the immortal question, "Are you hoping you'll win?" to **Sting**—who had not been nominated for anything... **Sting** meanwhile was forced to crouch over the press table, chairs not materialising until **Eternal** took the stage... The toothsome foursome proved they were every marketing man's dream with their impressively natural press interaction, only slipping up once when **Louise** said her favourite song on the album was **Stay** because they'd written it (they hadn't)... **M People** said they were chuffed to have won again, perhaps because, as **Mike Pickering** later admitted, they lost last year's gong for six months while it was engraved... Not as unbelievable as it sounds: **Eddi Reader** and **Blur**

left their awards on the table at the conference... **Blur** were perhaps more interested in the champagne which they swigged from the bottle throughout the conference, although the boys thoughtfully hid their cigarettes when addressed by a Children's BBC Newsround reporter... The after-show party, which was all too brief for **Dooley**, saw some frayed tempers, with one **Virgin A&R** man having to be physically restrained on the dodgems, while drinks were knocked over on the **Telstar** table when a head-butting incident took place nearby. An old score settled?... A certain **Tory MP** was rather a hit on the **BPI** table, entertaining the masses with impressions of **John Major** and various other **Tory** top knobs. Apparently he's such a fan of Brit nominees **Portishead** he's planning to ask them to visit the **House of Commons**... Meanwhile **Tory MP Greg Knight**, co-head of the **House Of Commons Music Committee**, had a good time by all accounts, being

introduced to **Blur** manager **Chris Morrison** and **Dave Dee** among others. Apparently he later said **Blur** were still not as good as **The Who** were in the Sixties... Much later **Island's Nick Rowe** spoke for many when he complained at 2am that it was too early to leave and he wanted more drinks... The **BPI's Trish Fitzpatrick** didn't have such a good time after the awards: apparently she endured a nightmare taxi trip at 4am with a driver who almost knocked over a motorcyclist and a pedestrian, then drove off with her luggage... The post-awards week has been rosy for the Brits producers down at **Initial Film and TV**, who are becoming accustomed to filling their coffee mugs with champagne. **Elton John** apparently accompanied his note of thanks to the team with an enormous bottle of champagne, and **PolyGram** chief **Roger Ames** also sent a bottle of bubbly... Anyone phoning **Food Records'** Camden offices on Tuesday can't help but have

# BRIT AWARDS



Virgin joint deputy managing director **Ray Cooper**. Maybe they have some idea what the little man was on about... And here's some maths theory: statistics show 10 out of 10 groupies would prefer to suck face with **Blur** hot stuff **Dave** rather than chew tonsils with unconventionally handsome sidekick **Graham**. **Oasis's Noel Gallagher** doesn't buck the figures and leans in close for a hug. In the **Madonna** auditions corner, **Terence Trent D'Arby** modelled a spanking blonde thatch which coincidentally matched **Neneh Cherry's** new hairdo, but not **Tricky's** silver bobbed job. **Jones the Voice** had his haircut in 1962. The artist formerly known as **Prince** got a mite mixed up with the eyeliner, but that didn't stop **Blur** drummer **Dave Rowntree** mimicking his idol - the witty chap who was later spotted sporting "Dave" pointed on his cheek. **Isaac Hayes** certainly needs no facial name tag, especially with **EMI's** superfly **Ken Berry** and **Virgin** head honcho **Paul Conway**, who pullily guffaw at the great man's jokes. Nearby, **Chris Evans** makes a Brits waster's night when he agrees to huddle up for a pic. "Of all the gin joints in the world you have to walk in on my gig with a bucketload of chat up lines and move in on my action". **Elvis** makes his first public comeback at The Brits since retiring to Graceland in 1977. **Bogart** gets the **Humphrey** trying to persuade **Cleopatra** to cut a rug. "You come 'ere often huh?... It's not all fun climbing the greasy pole to reach the dizzy heights of senior product manager. But **Parlophone's Terry Felgate** had a damn good try. Cheers. Thank you and goodnight.

noticed a **bizarre answerphone message** left by **Blur** guitarist **Graham Coxon**: "Sorry we can't come to the phone at the moment because we're wiping our buggered and beshitted arses." Hmm, thanks boys... All together now, Aahh: **Justine** revealed after the awards that **Damon** had been so excited about the awards he hadn't slept a wink the night before... Awards PR chief **Bernard Doherty** says he was pleased with the press coverage but noted the other "big" story that day: "Fleet Street did us a favour even though we had to suffer the fate of **Pamela Anderson's wedding**," he says. Such was the demand for pics that **Doherty** revealed four hair dryers had to be requisitioned for photographers backstage to dry

their film before sending them off to their various papers... **Three cheers** to the **Daily Mail** which opined that the Brits had "embraced a new wave of young talent". But **Dooley** was surprised to see the same organ report that **Cher** had co-hosted the show with **Chris Evans**, and **Elton John** had been presented with his award by **George Michael**. Strange... Despite the copious amounts of booze downed by the majority of awards attendees, **Parlophone MD Tony Wadsworth** celebrated the **Essex** foursome's awards the next morning with **Bucks Fizz** for all the staff... Elsewhere, which music business **A&R executive** flew to **Sweden** at huge expense last week to see a hot new band but got the venue wrong and missed the gig

completely?... And while we're on the subject of jaunts overseas, which **chameleon pop star**, scheduled to visit **Munich** on a press trip, turned up in **Cologne** instead, not by mistake, but because his **astrologer** told him to. Talk about taking notice of the karma... Congrats to **PolyGram** sales reps **Ray Smith** and **Matt Newman**, who have been voted **Sam Goody** account reps of the year for 1994... And to **MW** chart researcher **Graham Walker** whose sitcom **Barbara** has been accepted by **Carlton** and will be screened in April... **Kate Ridgway** formerly with **Forward Sound** and **Vision** requests calls on 0181 348 4414... Finally, sad to hear of the death of former **Move** and **Moody Blues** manager **Tony Secunda** of a heart attack at 55.....

# music week

Incorporating Record Mirror

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Tel: 0171-620 3635. Fax: 0171-101 8035



A United Newspapers publication

Editor-in-chief: Steve Redmond. Managing editor: Selma Webb. News Editor: Martin T. Bee. Reporter: Catherine Eade. A&R editor: Nick Robinson. Contributing editor: Paul Gorman. Group Production Editor: Duncan Hilliard. Senior sub-editor: Desirée Funn. Sub-editor: Paul Vowden. Editorial Assistant: Ruth Cole. Ad manager: Ruth Blackton. Deputy ad manager: Judith Rivers. Senior ad executive: Steve Masters. Matthew Tyrrell. Ad executive: Ben Churchill. Designer: Fanny Robinson. Advertising secretary: Louise Stevens. For Spotlight Publications - Special group editor: Steve Hemmley. Marketing and promotions manager: Mark Ryan. Group ad production manager: Clanton Herbert. Production controller: Steve Funn. Executive Publisher: Andrew Brown. *Responsible at the Post Office as a newspaper. Member of Periodicals Publishers Association. Printed by Penfold Press. UK subscriptions, including Free Music Week Directory every January: 2100. Free Computer Postings, 190 UK. Overseas: Atlantic, Shannon, Surrey. CMAA. Tel: 0181-620 3635. Fax: 0181-620 4974. Tel: 215. Europe: 1165 0838. The Americas: Media Exp., Africa and Indian Sub Continent: 2255 US\$300, Australasia and the Far East: 2255 6410.*

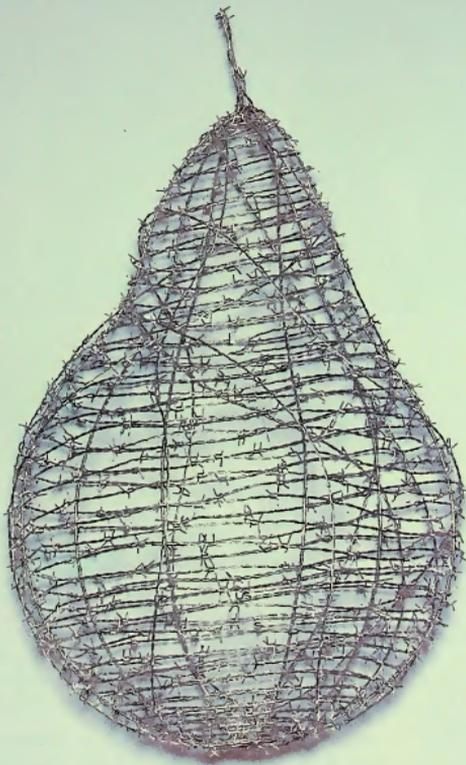
SUBSCRIPTION HOTLINE: 0181-620 8142 NEWSTRADE HOTLINE: 0171-638 4666

ISSN 0265-1548

**ABC**  
BUSINESS PRESS

Average weekly circulation: 1 July 1993 to 30 June 1994: 12,038

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